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*Novembre 1921.*



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SCIENCE AND ART DEPARTMENT  
ON EDUCATION,



OF THE COMMITTEE OF COUNCIL  
SOUTH KENSINGTON.

THE FIRST PROOFS  
OF THE  
UNIVERSAL CATALOGUE  
OF  
BOOKS ON ART

COMPILED FOR THE USE OF THE NATIONAL ART  
LIBRARY AND THE SCHOOLS OF ART, IN  
THE UNITED KINGDOM.



*By Order of the Lords of the Committee of Council on Education.*

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**Vol. I.—A to K.**

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AND AT THE OFFICE OF "NOTES AND QUERIES,"  
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1870.

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*Buen. 315*

**BY THE RIGHT HONOURABLE THE LORDS OF THE  
COMMITTEE OF HER MAJESTY'S MOST HONOURABLE  
PRIVY COUNCIL ON EDUCATION.**

*At South Kensington, 25th day of January 1870.*

PRESENT :

THE RIGHT HONOURABLE THE EARL  
DE GREY AND RIPON, K.G.

THE RIGHT HONOURABLE W. E.  
FORSTER, M.P.

MY LORDS read the following Memorandum, prepared by Mr. Cole, on the Proofs of the Universal Catalogue of Books on Art, which They direct shall be inserted in the first volume of the Catalogue.

**MEMORANDUM.**

1. On the 5th April 1864 I had the honour to submit the following Memorandum to the Lord President of the Council (the Earl Granville, K.G.) and the Vice-President of the Committee of Council on Education (the Right Hon. H. A. Bruce, M.P.), who were pleased to approve of the proposal.

1. Instead of making the Catalogues for the Art Library and the educational and other scientific divisions of the South Kensington Museum dependent upon the accidental collection of works, I recommend that measures be taken for forming a Catalogue of all those works in the languages of all countries, which ought if possible to be found in the respective divisional libraries.

2. To do this, it would be necessary to search the Catalogues of the British Museum, the Bodleian and other British libraries, as well as the libraries of continental Europe and the United States.

3. The proposed Catalogues would therefore represent certain classes of literature tolerably complete up to a given date.

4. Such Catalogues being once printed, would supersede the necessity for the editions at present constantly recurring.

5. By indicating in the Catalogues the works as they are obtained, the deficiencies of the collection, as well as its possessions, would always be patent.

6. Such Catalogues would be useful in all libraries, and to students in all parts of the world, and would in the end prove more economical and much more useful than the present system.

This recommendation is based on a suggestion of Mr. Dilke's, made in the *Athenæum* before 1851. (Mr. Dilke died in 1864.)

(Signed) HENRY COLE,  
General Superintendent.

At a subsequent Board meeting, 12th October 1865, the following minute was passed :—

1. The South Kensington Museum has been furnished with an Art Library which is always on the increase, and for this Library, as far as it has been practicable, every important work has been collected, bearing on the history, literature, and illustration of Fine Art, and Art applied to industry.

2. Several editions of the Catalogue of the Library have been printed and published from time to time; but these, from the daily increase of the Library, have become imperfect almost as soon as they have been issued.

3. With the object of providing against an imperfection of continual recurrence such as the foregoing, and for other considerations, my Lords have ordered the compilation of a Catalogue on a basis altogether new.

4. It is proposed that the New Catalogue shall include not only the books in the Library, but all books printed and published, at the date of the issue of the Catalogue, that could be required to make the Library perfect; that is, to compile a universal record of printed Art books which are known to exist up to that period, wherever they may happen to be at the time.

5. It is obvious that immediate perfection cannot be expected in such a work, and that many deficiencies, errors, and imperfections must constantly be met with. It is therefore proposed, by means of occasional supplements, to rectify them and to add notices of any books not brought to light at the time of issue, as well as of such further publications as continue to appear.

6. By reference to the proposed Catalogue, any reader in the Art Library of the Museum would thus find a clue, not only to the works he was looking for in the actual collections of the Library, but to other works bearing on his course of studies which had not as yet been obtained, but which had been ascertained to form part of other libraries, whether public or not, either in our own or in any foreign country. All rare books would have a reference given to the libraries in which they are to be found. By this means also the deficiencies of the Art Library would be demonstrated, and provision made for its ultimate completion.

7. Such a Catalogue, it is thought, would prove a valuable acquisition to Art literature throughout the world, and would have such an international interest as to justify Her Majesty's Government in inviting the co-operation of other Governments towards its accomplishment.

8. The nature, however, of such an undertaking entails difficulties partly inherent, as having reference to the proper limits of the special subject-matter of the Catalogue itself, and partly from the scattered position of libraries and collections, many of them unfurnished with any trustworthy and attainable account, either printed or manuscript, of their own contents, from which the Catalogue, so far as it refers to books not in the South Kensington Library, must of necessity be compiled.

2. Accordingly the materials for the titles of the books have been obtained, with the uniformly courteous assistance of the Librarians, from the Catalogues of the Libraries of the British Museum, the Bodleian Library Oxford, Trinity College Dublin, Royal Society London, London Institution, Royal Institute of British Architects, London Library, the Athenæum, Soane Museum, the Cicognara Collection, and numerous Foreign Libraries, together with those in the National Art Library at the South Kensington Museum. These materials have been enriched by notices which have been furnished from time to time, and received from the commencement of the Catalogue to the close of 1869, from upwards of 400 correspondents (see note, page vi.) in different parts of the world. The following

return will show the various languages in which titles of books have been received towards the completion of the Catalogue :—

Danish	-	-	-	-	7
Dutch	-	-	-	-	96
English	-	-	-	-	2,575
French	-	-	-	-	7,935
German	-	-	-	-	1,348
Italian	-	-	-	-	1,786
Japanese	-	-	-	-	2
Latin	-	-	-	-	721
Polish	-	-	-	-	179
Spanish	-	-	-	-	60
Swedish	-	-	-	-	85
Total					14,794

3. Instead of waiting for years before printing the titles in course of being collected, it was decided to publish portions of the Catalogue in "Notes and Queries," as *proofs*. This work must therefore only be judged as one subject to future revision, condensation, and additions. There is no doubt that a mass of information has been obtained through this mode of publication which would have been impossible except by some such process.

4. After preparation of the rough titles so collected they have been revised by Mr. John Hungerford Pollen, M.A., late Fellow of Merton College, Oxford, who was appointed the editor of the Catalogue. It is right to mention that in the official preparation of the work assistance has been given by Mr. Philip Cunliffe Owen, an assistant director of the Museum, by Dr. Appell, an Assistant Keeper, and by the following provisional assistants, Mr. H. Vernon, Mr. A. Masson, Mr. Kesson, and Mr. Macauliffe.

5. It is estimated that these proofs will furnish about sixty-seven thousand notices of printed works relating to Art interpreted in a wide sense, but many additional titles of works printed before 1870 will be hereafter obtained. The collection of them will be a work of considerable time. In the preparation of the first proofs it was necessary to adopt the usual principle of arranging the titles under the authors' names, as far as possible. It is intended to complete the Catalogue by sub-classifications, 1st under subjects, 2nd according to chronology, 3rd according to the country where the work was printed; and I recommend that this be proceeded with through the ordinary staff of the Art Library.

6. I am happy to be able to report that the cost of this work will be within the original estimate.\* Its use, I feel confident, will be great in the Schools of Art in the United Kingdom and all other similar institutions, as well as to students of Art in all countries.

HENRY COLE,

22nd January 1870.

Director of the South Kensington Museum.

\* See Parliamentary Paper, "Universal Art Catalogue," ordered to be printed, 13th June 1867.

# NOTE.

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Editor.

2nd February 1870.



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Bodl. .... Bodleian.  
T.C.D. .... Trinity Coll., Dublin.  
Roy. Soc. .. Royal Society, London.

Lond. Inst. .London Institution.  
B. Arch. .... R. Institute of Brit. Arch-  
itects.  
Lond. Libr. London Library.  
Athen. .... Athenæum.

Cicogn. .... Count Cicognara's Collec-  
tion.  
Names of Capitals; State Libraries in  
each. A.—Accademia; B.A.—Beaux  
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## A

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Con diligentia bene impresso fui."

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Other editions: 1485.—1487.—1491.—1496.—1498.—1504. All printed at Augsburg, in folio, and with woodcuts. The edition of 1498 in the Dresden Library.

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Also, Fol. Lyon sur le rosne (par maistre Mathis hucz), 1486. Woodcuts.

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**ÆSOP.**—*Les Fables du tres ancien Esope phrigien, premierement escriptes en grec, et depuis mises en rithme françoise* (by Gilles Corrozet). Woodcuts. 8vo. (Paris) De l'imprimerie de Denys Janot, 1544.

A former edition. 8vo. Paris (Janot), 1542. Woodcuts.

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Also, 16mo. Lyon, 1551.—16mo. Paris, 1567.—16mo. Rouen, 1578.—16mo. Lyon, 1570, and 1583. Woodcuts.

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Other editions, with the same plates, but differently arranged: 4to. Paris, 1689.—Bodl. 4to. Paris, 1743.

The plates by Gilles (Egidius) Sadeler appeared previously in the "*Theatrum morum. Artliche gespräch der Thier mit wahren historien den menschen zur lehr.*" 4to. Prag, 1608.

**ÆSOP.**—*Les Fables d'Esope Phrygien. Traduction nouvelle, illustrée de Discours moraux, philosophiques et politiques*, par J. Baudoin. Avec les figures en taille douce. 2 parts. 118 plates. 8vo. Rouen, 1660. With a second title-page, engraved. B.M.

Also, 8vo. Rouen, 1665. Bodl.

**ÆSOP.**—*Fables d'Esope en Quatrains* (trad. par Jean Benserade).....Woodcuts (221?) by Pierre le Sueur. 8vo. Paris, 1678.

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**ÆSOP.**—*Esope en belle humeur, ou la dernière traduction de ses fables, en prose et en vers* (par J. Bruslé). 2 parts. Vignettes. Small 8vo. Bruxelles, 1700. Dresden Libr.

**ÆSOP.**—*Libro del Ysopo famoso fabulador historiado en romãce.* Numerous woodcuts. Fol. Burgos (por Fabrique Aleman de Basilea), 1496. Bibl. Impériale, Paris.

Other editions:

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*Libro del sabio y clarissimo fabulador Ysopo: hystoriado y anotado.* 71 leaves. Woodcuts. Fol. Toledo (Juan de Ayala), 1547. B.M.

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4to. Sevilla, 1571. Woodcuts.

**ÆSOP.**—The first English version of Æsop's Fables, containing also the Fables of Avianus, Aldefonsus, and Poggius. Woodcuts. Fol. Westminster, 1484. 'Here begynneth the book of the subtyl historyes and Fables of Esope whiche were translated out of Frenshe into Englysshe, by William Caxton.'.....At the end, 'Emprynted by me William Caxton at Westmynstre in thabbey and finished the xxvi daye of marche the yere of our lorde, M.CCCC.LXXIIII.' 142 numbered leaves with signatures. Leaf 1, a woodcut of Æsop. B.M.

**ÆSOP.**—*Fabule Esopi cum commento.* (The Æsopus moralisatus, with a prose commentary.) 4to. London (Wynkyn de Worde), 1503. Sign. A.F. but no pagination. On the title-page is a woodcut of a schoolmaster and three scholars, on the last page the device of Wynkyn de Worde. B.M.

**ÆSOP.**—The Fables of Æsop paraphras'd in verse, and adorn'd with sculpture. By John Ogilby. Plates by Wenceslaus Hollar. 4to. London, 1651. B.M.

Other editions: Fol. London, 1665. The plates mostly by Hollar. Bodl.—2 parts. 148 plates. Fol. London, 1668. B.M.—2 vols. 8vo. London, 1672-73. Bodl.

**ÆSOP.**—Æsop's Fables, with his Life, in English, French and Latin; the English by Th. Philipott; the French and Latin by Rob. Codrington. Illustrated with 112 sculptures by Francis Barlow. Fol. London, 1666. B.M.

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- AMATEURS.**—*Journal des Amateurs d'Objets d'Art et de Curiosité.....* par Le Hir.....1854, &c. See PERIODICAL PUBLICATIONS.
- AMATI (CARLO).**—*Antichità di Milano.* 25 plates. Fol. Milano, 1821. B.M.
- AMATI (C.).**—*Antichità di Milano esistenti presso S. Lorenzo.* 15 pp., and 4 plates. Fol. Milano, 1821. B.M.
- AMATI (C.).**—*Apologia di Vitruvio Polione.* 8vo. Milano, 1821. A.B.A., Milan.
- AMATI (C.).**—*Osservazioni sull' uso di collocare modiglioni o dentelli ne' frontispizii.* 4to. Milano, 1825. B.M.
- AMATI (C.).**—*Divertimento architettonico sulla convenienza di adottare o di escludere i modiglioni o dentelli nei frontispizii.* 4to. Milano, 1837. B. Arch.
- AMATI (C.).**—*Memoria sullo stato dell' Architettura Civile nel Medio Evo. Estratto dalle notizie lette dal Cons. De Wiebeking all' Istituto R. di Francia. Traduzione libera con aggiunte.* 8vo. Milano, 1825. A.B.A., Milan.
- AMATI (C.).**—*Succinte Memorie intorno le sedici antiche colonne presso S. Lorenzo esposte nella circostanza della ricostruzione e riordinamento del corso di Porta Ticinese.* Plates. 4to. Milano, 1831. B. Arch.

- AMATI (C.).**—*Succinta Descrizione della Corsia de' Servi in Milano, e del progettato Tempio di San Carlo Borromeo, preceduto dalla piazza.* Plates. 4to. Milano, 1834. B. Arch.
- AMATI (C.).**—*Regole del Chiaroscuro in Architettura.* 13 plates. Fol. Milano, 1802. Cicogn. 2nd edition, corrected and enlarged. Fol. Milano, 1840. A.B.A., Milan.
- AMATI (C.).**—*Necrologia onori funebri e monumento pel Cav. Carlo Amati, Professore di Architettura.* 8vo. Milano, 1852. A.B.A., Milan.
- AMATI (C.).**—*Gli ordini di Architettura del Barozzi da Vignola.....* 1805. See VIGNOLA.
- AMATI (GIROLAMO).**—*Osservazioni sopra un' antica statuetta di bronzo posseduta dal Signor P. Giorgi di Mondavio.* 8vo. Roma (1822). B.M.
- AMATI (G.).**—*Intorno ad alcuni Vasi Etruschi o Italogreci recentemente scoperti osservazioni.* 8vo. Roma, 1829.
- AMATI (G.).**—*Sui Vasi Etruschi illustrati da S. E. il Sig. Principe di Canino. Osservazioni di G. A. (in reply to Raoul-Rochette).* 2 parts. 24 pp., and 13 pp. 8vo. Roma, 1830. B.M.
- AMATO (PAOLO).**—*La nuova Pratica di Prospettiva nella quale si spiegano alcune nuove opinioni.* 35 plates. Fol. Palermo, 1736. Cicogn.
- AMBOISE (ADRIEN D').**—*Les Devises Royales par A. d'Amboise au Roi.* 13 plates. 8vo. Paris, 1621. B.M.
- AMBOISE (FRANÇOIS D').**—*Discours on traicté des Devises. Où est mise la raison et différence des Emblèmes, enigmes, sentences et autres. Pris et compilé des cahiers de feu F. A., par Adrien d'Amboise, son fils.* 8vo. Paris, 1620. B.M.
- AMBOISE (F. D').**—*Devises héroiques et Emblèmes de M. Claude Paradin, revues et augmentées de moitié, par François d'Amboise.* Plates ..... 1622. See PARADIN.
- AMBRA (RAFFAELE D').**—*Pompei: abusi, disordini e danni.* 8vo. (Naples? 1850?) B.M. A speech, inculcating the conduct of the excavations.
- AMBROS (AUGUST WILHELM).**—*Der Dom zu Prag.* Illustrations. 16mo. Prag, 1858. B.M.
- AMBROSCH (JULIUS ATHANASIUS).**—*Do Charonte Etrusco: accedunt vasorum fictilium quæ in Museo Regio Berolinensi asservantur picturæ adhuc ineditæ tres lapidibus inscriptæ.* 4to. Vratislavia, 1837. B.M.
- AMBROSIUS (MARCUS).**—*Arma seu Insignia Regni Poloniae.* 8vo. n.p.n.d. Bodl.
- AMÉ (ÉMILE).**—*Monographie de l'Église de Saint-Eydroine, près Joigny.* 3 plates. 8vo. 1846.
- AMÉ (E.).**—*Serrurerie du XIIIe siècle. Peintures des portes de la Sacristie et du Trésor de la Cathédrale de Sens.* 2 plates, and 4 pp. 4to. Paris, 1851.
- AMÉ (E.).**—*Serrurerie du XVe siècle. Bâtons de Procession de l'Église de Cravan (Yonne).* 4 chromo-lithogr. plates, and 4 pp. 4to. Paris, 1854. B.M.
- AMÉ (E.).**—*Monogramme d'un Peintre-Verrier du XVe siècle, et description du Vitrail de la Sainte Vierge de l'Église de Cravan (Yonne).* 6 pp., and a coloured plate. 4to. Paris, 1854. S.K.
- AMÉ (E.).**—*Recherches sur les anciens vitraux incolores du Département de l'Yonne.* 6 plates. 4to. Bar-sur-Aube (1854). B.M.
- AMÉ (E.).**—*Chapelle de l'Archevêché de Reims. Monographie.* 6 plates. 4to. Paris, 1855.
- AMÉ (E.).**—*Note sur une Statuette en bronze du XIIe siècle.* 2 plates. 4to. Paris, 1857.
- AMÉ (E.).**—*Les Carrelages émaillés du Moyen-Âge et de la Renaissance, précédés de l'histoire des anciens pavages: mosaïque, labyrinthes, dalles incrustées.* 90 chromo-lithographs, and 60 woodcut illustrations in the text. 4to. Paris, 1859. S.K.
- AMERICA.**—*Costumes of America.* 12mo. Philadelphia, 1852. B.M.
- AMERICA, NORTH.**—*Nord-Amerika in Bildern, oder eine Auswahl von Ansichten der interessantesten Gegenden, hauptsächlich am Missouri, Abbildungen der dort lebenden Völkerstämme, ihrer Häuptlinge, Spiele, Waffen, &c. (By Ch. Bodmer.) Nebst kurzem erklärenden Texte.* Parts I.—XII. Aquatinta plates from designs by Bodmer. 4to. and fol. Neuwied, 1846, &c. B.M.
- AMERICANS.**—*The National Portrait Gallery of distinguished Americans. Conducted by J. Herring and J. B. Longacre.* 2 vols. 4to. New York, 1834–35. B.M.
- AMERICAN INDIANS.**—*The American Indians. Illustrations of their Costumes and Manners. With anecdotes. Reprinted from the American edition.* 12mo. London, 1834. B.M.
- AMERIGHI (Michelangelo, da Caravaggio).** See CARAVAGGIO.
- AMES (JOSEPH).**—*A Catalogue of English Heads; or, an Account of two thousand Prints, describing what is peculiar on each; as name of the person, age, or time when done; name of the painter, graver, scraper, &c.; and some remarkable particulars relating to their lives.* 8vo. London, 1748. B.M.
- AMES (J.).**—*Typographical Antiquities; being an historical account of Printing in England; with some memoirs of our ancient printers, and a register of the books printed by them, from the year 1471 to the year 1600; with an appendix, concerning printing in Scotland and Ireland to the same time.* Plates. 4to. London, 1749. B.M.
- AMES (J.) and HERBERT (WILLIAM).**—*Typographical Antiquities; or, an historical account of the origin and progress of Printing in Great Britain and Ireland, considerably augmented by W. H.* 3 vols. Plates. 4to. London, 1785–90. B.M.

**AMES (J.), HERBERT (W.) and DIBDIN** (Rev. THOMAS FROGNALL).—*Typographical Antiquities; or, the History of Printing in England, Scotland and Ireland; containing memoirs of our ancient printers, and a register of the books printed by them; begun by J. A., considerably augmented by W. H.; and now greatly enlarged.....and illustrated with appropriate engravings; comprehending the history of English Literature, and a view of the progress of the Art of Engraving, in Great Britain; by the Rev. Th. F. D. Vols. I.-IV. Plates. 4to. London, 1810-19. (No more published.)* S.K.

**AMIC (JULES).**—Jacques Callot. See CALLOT.

**AMICHEVOLI (COSTANZO)** Pseud. (i.e. P. Francesco Eschinardi).—*Architettura Civile, ridotta a metodo facile e breve. Woodcuts. 4to. Terni. 1675.* B.M.

**AMICI (G.).**—*Descrizione de' Quadri (e Disegni) del Ducale Appartamento di Modena. (By G.A.). 4to. Modena, 1784.*

**AMICO (BERNARDINO).**—*Trattato delle Piante et Inmagini dei Sacri Edificii di Terra Santa, disegnate in Gierusalemme secondo le regole della prospettiva, e vera misura della lor grandezza. Plates by Antonio Tempesta. Fol. Roma, 1609. B.M.*  
Another edition.....aggiuntovi la strada dolorosa e altre figure. 47 engravings by Callot. Small fol. Firenze, 1620. B.M.

**AMICO (GIOVANNI).**—*L'Architetto Pratico in cui con facilità si danno le regole per apprendere l'architettura civile. 3 vols. 143 plates. Fol. Palermo, 1726-50.* Cicogn.

**AMIENS.**—*Notice des Tableaux qui décorent les Salles de la Mairie à Amiens. 8vo. Amiens, 1820.* S.K.

**AMIENS.**—*Le Musée Napoléon à Amiens .....1864. See CORBLET (Jules, Abbé).*

*Guide de l'Étranger au Musée Napoléon.....1865. See CORBLET (J., Abbé).*

*Exposition rétrospective de 1866 au Musée Napoléon d'Amiens.....See CORBLET (J., Abbé).*

**AMMAN (JOST).**—*Thurnier Buch. Von Anfang, Ursachen, ursprung, und herkommen der Thurnier im heyligen Römischen Reich Teutscher Nation, Wie viel öffentlicher Landthurnier, von Keyser Heinrich dem ersten dieses Namens an biss auf den jetztregierenden Keyser Maximilian den andern.....und in welchen stetten die allo gehalten, Auch durch welche Fürsten, Graffen, Herrn, Ritter und vom Adel dieselben jederzeit besucht worden. Alles jetzunder von neuem zusammengetragen, mit schönen neuwen Figuren, sonderlich auch der Adel Wappen, aufs schönest zugericht, &c. The author is Georg Ruxner. Woodcuts by J. Amman. Fol. Franckfurt am Mayn (Feyerabend), 1566. S.K.*

**AMMAN (J.).**—*Illustrations of the various Arts and Trades.—Eygentliche Beschreibung Aller Stände auff Erden, Hoher und Nidriger, Geistlicher und Weltlicher, Aller Künsten, Handwerken und Händlen, &c. Vom grössten bis zum kleinsten.*

.....Durch den weitberümpften Hans Sachsen Gantz fleissig beschrieben und in Teutsche Reimen gefasset, Sehr nutzbarlich und lustig zu lesen, und auch mit kunstreichen Figuren deren gleichen zuvor niemals gesehen, allen Ständen so in diesem Buch begriffen zu ehren und wolgefallen, Allen Künstlern aber, als Malern, Goldschmieden &c. zu sonderlichem Dienst in Druck verfertigt. 114 woodcuts. 8vo. Franckfurt am Mayn (Feyerabend), 1568. B.M.

Amman himself is represented as the Engraver.

Another edition, with explanations in Latin.—**ΠΑΝΟΡΑΙΑ**, omnium illiberalium mechanicarum aut sedentiarum artium genera continens.....carminum liber. Accesserunt etiam venustissimæ imagines, omnes omnium arteficiū negotiationes ad vivum lectori representantes antehac nec visæ, nec unquam editæ: per Hartman Schopperum.....132 woodcuts. Small 8vo. Francofurti ad Mœnum, 1568. B.M.

Other editions:—

*Eygentliche Beschreibung aller Stände auff Erden .....100 woodcuts. Small 4to. Franckfurt a. M., 1574.*

*De omnibus illiberalibus sive mechanicis artibus .....Auctore Hartmanno Schoppere. 8vo. Francofurti ad Mœnum, 1574.* Bodl.

**AMMAN (J.).**—*Ein neuw Thierbuch. Eigentliche und auch gründliche Beschreibung allerley vier und zweyfüssigen Thieren, vom grossen bis zum kleinsten, sampt deren Art, Wesen, Natur und Eigenschafft. Erstlich durch den weitberümpften Hansen Bockesperger den jüngern zu Saltzburg in visirung gestellt, Folgends gerissen durch Joss Amman von Zürich, &c. 104 woodcuts. Small 4to. Franckfurt a. M. (Hier. Feyerabend), 1569. B.M.*

Another edition. 108 woodcuts. Small 4to. Franckfurt, 1579. Dresden Libr.

Another edition. 101 woodcuts. Small 4to. Franckfurt, 1592.

**AMMAN (J.).**—*Neuwe Biblische Figuren: Künstlich und artig gerissen, durch den sinn- und kunstreichen auch weitberühmten Joss Amman von Zürich, mit schönen Teutschen Reimen, welche den gantzen innhalt einer jeden Figur und Capitel kurtz begreifen.....102 woodcuts. 8vo. Franckfurt a. M. (S. Feyerabend), 1571. B.M.*

Another edition. The same cuts, with text in Latin.—*Bibliorum utriusque Testam. icones.....8vo. Francof. ad M. (H. Feyerabend), 1571.*

**AMMAN (J.).**—*Icones Novi Testamenti arto et industria singulari exprimentes, tum Evangeliorum Dominicalium argumenta: tum alia quamplurima, in Evangelistarum et Apostolorum scriptis eximia. Quæ, ne muta essent, sua quoq. tam Latina, quam Germanica carmina, singulis Iconibus adjuncta, habent. Cum brevi quadam artis pictoriæ, in Epistola dedicatoria, Apologia. 93 woodcuts. Oblong 4to. Francofurti ad Mœnum, 1571. B.M.*

**AMMAN (J.).**—*Künstliche und wolgerissene figuren, der fürnembsten Evangelien, durchs gantze Jar, sampt den Passion und zwölf Aposteln, dergleichen vor nie in druck ausgangen. Allen und jeden der Kunstliebhabenden zue besondern nutz und wolgefallen: Durch Jost Amman, Burgern zu*

Nürnberg. 81 woodcuts. Small 4to. Franckfurt am Mayn (Feyerabend), 1579. S.K.

Another edition. 4to. Franckfurt am Mayn, 1587. B.M.

The same cuts; but the coat-of-arms of Erhard Behem von Behemstein, citizen of Nuremberg, and a cut, representing the Prophet Elias, are wanting.

AMMAN (J.).—*Icones Livianæ: præcipuas Romanorum Historias magno artificio ad vivum expressas oculis representantes, succinctis Versibus illustratæ: per Philippum Lonicerum.* 103 numbered woodcuts, besides the frontispiece and a portrait of Sigmund Feyerabend. Oblong 4to. Francofurti ad Mœnum, 1572. (At the end, 1573.) S.K.

The same cuts are to be found in the Latin and German editions of Livy, published by Feyerabend in 1568, 1571, and 1588.

Other editions, with text in German:—

*Neuwe Livische Figuren, darinnen die gantze Römische Historien künstlich begriffen und angezeigt. Geordnet und gestellt durch ..... Johan Bockesperger von Saltzburg den jüngern, und mit sonderm fleiss nachgerissen durch.....J. Amman von Zürich, &c.* 108 woodcuts. Oblong 4to. Franckfurt am Mayn, 1573. Dresden Libr.

*Künstliche und zierlich gerrissene Livische Figuren, &c.* 111 woodcuts. Oblong 4to. Strassburg, 1631.

AMMAN (J.).—*Reynard the Fox, in Latin, with 51 woodcuts, by J. A.—Speculum vitæ aulicæ. De admirabili fallacia et astutia vulpeculæ Reinikes libri quatuor, nunc primum ex idiomate Germanico latinitate donati, adiectis elegantissimis iconibus, veras omnium apologorum animaliumque species ad vivum adumbrantibus. Auctore Hartmanno Schoppero.* 12mo. Francof. ad Mœnum (Sigismund Feyerabend), 1574. (At the end, 1575.) S.K.

Other editions, with Amman's cuts:—

*Speculum vitæ aulicæ, &c.* 12mo. Francof. ad M., 1579. Dresden Libr.

*Speculum vitæ aulicæ, &c.* 12mo. Francof. ad M., 1584. Bodl.

*Technæ aulicæ. Ex apologo astutissimæ vulpeculæ, latino et germanico carmine breviter delineatæ, &c.* Weltlauff unnd Hoffleben. 8vo. Franckf., 1588.

This edition contains only the woodcuts, with short explanations in Latin and German verse.

*Speculum vitæ aulicæ, &c.* 12mo. Francof. ad M., 1595. Bodl.

AMMAN (J.).—*Effigies regum Francorum omnium ad vivum, quantum fieri potuit expressæ; cælatoribus Virgilio Solis Noriberg. et Justo Amman Tigurino.* 63 copper engravings. Small 4to. Noribergæ, 1576. S.K.

Another edition, with text in German.—*Iconographia Regum Francorum, Dass is, Ein Eigentliche Abconterfeyung aller Könige in Franckreich, &c.* 63 plates. 4to. Cölln, 1587.

Another edition.—*Iconographia regum Franc., das ist: Abconterfeitung aller Könige in Franckreich bis Heinrich IV.* 63 plates. 4to. Cölln, 1598. B.M.

AMMAN (J.).—*Habitus præcipuorum populorum, tam virorum quam fæminarum Singulari arte depicti. Trachtenbuch: Darin fast allerley und der fürnembsten Nationen, die heutigs tags bekandt sein. Kleidungen, beyde wie es bey Manns und Weibspersonen gebruechlich, mit allem vleiss abgerissen sein, sehr lustig und kurtzweilig zu sehen.* Frontispiece, and 220 woodcuts, engraved from Amman's designs by Hans Weigel. Fol. Nürnberg ("bey Hans Weigel, Formschneider"), 1577. B.M.

This work is known as "Weigel's Book of Costume."

AMMAN (J.).—*Kunst und Lehrbüchlein für die ansehenden Jungen Daraus reissen und Malen zu lernen Darinnen allerley Art lustige und artliche fürreissung von Manns und Weibsbildern Dergleichen von Kindlein Thierlein und andern stücklein. Allen liebhabenden Jungen dieser Kunst zum besten an tag geben. Durch Jos Aman von Zürich.* 102 woodcuts. 4to. Franckfurt am Mayn (Feyerabend), 1578. Dresden Libr.

Other editions:—

*Enchiridion Artis pingendi, fingendi et sculpendi: In quod Thesaurus novus et ingens, variarum figurarum, virorum, mulierum, infantum et animalium, in usum adolescentiæ cupidæ adeoq. omnium artis hujus amantium est congestus, Auth. J. Ammanno.* The same cuts as in the "Kunst- und Lehrbüchlein" of 1578. 4to. Francofurti ad Mœnum, 1578. Bodl.

*Kunst und Lehrbüchlein für die ansehenden Jungen daraus reissen und Malen zu lernen, &c.* 93 woodcuts. 4to. Franckfurt am Mayn, 1580. B.M.

*Der Ander Theil dess neuen Kunstbuchs, in welchem Reissen unnd Mahlen zu lehren.....an Tag geben durch.....Jost Amman und Tobias Stimmer.* 63 woodcuts. 4to. Franckfurt am Mayn, 1580. B.M.

*Kunstbüchlin, Darinnen neben Fürbildung vieler, Geistlicher unnd Weltlicher, Hohes und Niderstands Personen, so dann auch der Türkischen Kaiser, unnd derselben Obersten, allerhandt Kunstreichs Stück unnd Figuren: Auch die sieben Planeten, zehen Alter, Rittmeister und Befelchshaber, Routerey, und Contrafactur der Pferde, allerley Thurrier, Fechten, und dann etliche Helm, und Heldecken begriffen. Alles auff das zierlichst und künstlichst gerissen durch weylant.....Jost Amman von Nürnberg.* 293 woodcuts, besides the frontispiece. 4to. Frankfurt am Mayn, 1599. B.M.

The most complete edition.

AMMAN (J.).—*Insignia sacræ cæsareæ Majestatis, principum electorum, ac aliquot illustrissimarum, illustrium, nobilium, et aliarum familiarum, formis artificiosissimis expressa: Addito cuiq. peculiari Symbolo et Carmine octasticho, quibus cum ipsum Insigne, tum Symbolum, ingeniose sine ulla arrogantia vel mordicitate liberaliter explicantur. His adjecta sunt totidem vacua (uti appellant) Scuta, ut alii quoq. quib. hoc institutum placebit, sue etiam gentis Imagines penicillo adicere possint. Omnia in gratiam Studiosorum, magno labore et*

sumptu non exiguo, collecta atque edita. 144 un-numbered leaves, and 270 woodcuts. 4to. Franco-furti ad Mœnum (Sigism. Feyerabend), 1579.

Other editions:—

Stam und Wapenbuch hochs und niders Standts. Darinnen der Römischen Keys. Mt. dess heiligen Röm. Reichs Churfürsten, Fürsten, Grafen, Freyen, und Herrn, Auch deren vom Adel und anderer vom guten Geschlecht herkommenden Personen, Wapen, mit jren Schilt und Helmen, auch hinzugesetzten Symbolis, und Reymen, in welchen zum theyl der Wapen eygenschaften und bedeut-nussen guthertziger wolmeynung begriffen werden, eygentlich und auffs fleysigst zugericht. Mit angehengten vilen ledigen Schildten und Helmen, denen, welche der frembden Nationen, oder anderer Wapen mehr, auch hieren zu bringen lust hetten, ..... Woodcuts. 4to. Franckfurt am Mayn, 1579.

Wapen-Buch, darinnen allerley lere Schilt und Helm gantz künstlich gerissen sind, &c. Woodcuts. Fol. Franckfurt am Mayn, 1579. Bodl.

AMMAN (J.).—*Anthologia Gnomica*. *Illus-tres veterum græcæ comædiæ scriptorum sententiæ, prius ab Henrico Stephano, qui et singulas Latine convertit, editæ; nunc duplici insuper interpreta-tione metrica singulæ auctæ, inq. gratiam studio-sorum, quibus et variæ scutorum natalitiorum ima-gines libello passim insertæ usui erunt, in hoc Enchiridion, V. CL. D. Joh. Posthii.....auspiciis collectæ a Christiano Egenolpho*. 167 woodcuts. 8vo. Francofurti ad Mœnum (Sigismund Feyer-abend), 1579. S.K.

Another edition. — Stam oder Gesellenbuch. Mit vilen schönen Sprüchen, auch allerley offnen und Bürgerlichen Schildten und Helmen. Allen Studenten, und sonst guten Gesellen, so entweder jre Wapen, Reimen oder Sprüch, zur gedachtnuss einander verlassen wollen, zu dienst und gefallen zusammen getragen Durch einen Studiosum zu Franckfurt am Mayn. 196 woodcuts. 8vo. Franck-furt am Mayn (Sigm. Feyerabend), 1579.

Dresden Libr.

AMMAN (J.).—*Neuw Jag und Weydwerck* Buch, Das ist eine gründliche Beschreibung Vom Anfang der Jagten, Auch vom Jäger, seinem Horn und Stimm, Hunden, Item von der Hirsch, Schweins, Hasen, wilden Küllen &c. Jagt, Item vom Ad-lichen Weydwerck der Falkeney, Beyssen und Federspiel, desgleichen vom Fisch, Krebs, Otter und Biber Fang, &c. 116 woodcuts. Fol. Franck-furt am Mayn (Feyerabend), 1582.

Other editions:—

Künstliche wolgerissene New Figuren von allerlei Jag und Weidtwereck, durch den Kunstreichen Jost Amman, Wonhaft zu Nürnberg an Tag gebracht. Allen Liebhabern, Als Malern, Goldschmidt, Bild-hauern und welche Lust zur Kunst haben, zu Ehren: Auch durch auss mit Lateinischen und Teutschen Reymen, dergleichen vor nicht ausgangen. 40 woodcuts, taken from those in the "Jag und Weydwerck Buch." 4to. (Feyerabend.) 1582.

Dresden Libr.

*Venatus et Aucupium Iconibus artificiosissimis ad vivum expressis et succinctis versibus illustrata a*

F. Ad. Loniceri. 79 leaves, and 40 woodcuts. 4to. Francofurti (Feyerabend), 1582. Bodl.

Kunstliche (sic), Wolgerissene New Figuren, von allerlai Jagt und Weidwerck, Allen Liebhabern der Maler Kunst, auch Goldschmieden, Bildhauern, &c. zu Ehren und Wolgefallen zugericht.....durch den Kunstreichen und Weitberhümbten Jost Am-mon. 40 woodcuts. 4to. Franckfurt am Mayn (Feyerabend), 1592. B.M.

AMMAN (J.).—*Ritterliche Reutterkunst*, Darinnen Ordentlich begriffen Wie man zuvorderst die Ritterliche und adeliche Uebung der Reutterey, bevorab in Teutschland, mit musterhaftigem Ge-schmuck, Ritterspiel, Munerey, Kleidung, und allem andern, so dero beides in schimpff und ernst anhängig, gebrauchen und unterscheiden möge.....Allen Rittermässigen und Adlichen Personen zu Ehren jetzt auffs neuw an Tag geben und mit schönen Figuren gezieret.....Durch den edlen gestrengen Herrn L. V. C. gewesener Keyserlicher Majestät Stallmeister. Woodcuts. Fol. Franckfurt am Mayn (Sigm. Feyerabend), 1584.

Another edition.—Artliche und kunstreiche Figu-ren zu der Reutterey, sampt jrem musterhaften Geschmuck, dergleichen nie aussgangen. Jetzt erst durch den Kunstreichen Jost Ammon, wohnhaft zu Nörtnberg, gerissen. 92 woodcuts. 4to. Franck-furt am Mayn (Sigm. Feyerabend), 1584.

AMMAN (J.).—*Cleri totius Romanæ Ec-clesiæ subjecti seu Pontificiorum ordinum omnium omnino utriusque sexus habitus, artificiosissimis figuris, quibus Francisci Modii singula octosticha adjecta sunt; nunc primum a Jodoco Ammano ex-pressi neque unquam antehac similiter editi: addito libello singulari ejusdem Fr. Modii in quo cujusque ordinis ecclesiastici origo, progressus et vestitus ratio breviter ex variis historicis delineatur*. 102 woodcuts. Small 4to. Francofurti (Sigism. Feyer-abend), 1585. S.K.

Another edition. The same cuts, with text in German.—Stand und Orden der heil. Römischen Catholischen Kirchen darinn aller Geistlichen Per-sonen.....Herkommen, Regeln, Habit und Kleidung beneben schönen und künstlichen Figuren fleissig beschrieben.....durch Joh. Ad. Lonicerum. Small 4to. Franckfurt am Mayn (Feyerabend), 1585.

Dresden Libr.

Another edition. With text in Latin and Ger-man.—Jodoci Ammani clerus totius Rom. Ecclesiæ, &c. Small 4to. Franckfurt a. M. (in Verlegung F. V. Ammons und V. Serlius), 1661.

This edition has the same cuts, with exception of seven, the blocks of which were lost, and which were replaced by etched plates.

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- ANGELICO, FRA.**—The Life of Fra Giovanni Angelico da Fiesole. Translated from the Italian of Vasari, by G. A. Bezzi. With notes and illustrations (20 plates, and 2 vignettes). Published by the Arundel Society. 4to. London, 1850.
- Besides this publication of the Arundel Society appeared another one in 1851, one part in folio, containing four plates, engraved and lithographed from Fra Angelico by E. E. Schäffer, Vernon, L. Gruner, and Linnell. S.K.
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- This work has been republished by plagiarists, under various titles.
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- ARGO.** *Album für Kunst und Dichtung, herausgegeben von F. Eggers, Th. Hosemann, Fr. Kugler.* 27 tinted and chromo-lithogr. plates. 4to. Breslau, 1857.
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the Taste-censorship at Marlborough House, in reference to manufacturing ornamentation and decorative design. By Argus. Parts I.-III. 8vo. London, 1853. B.M.

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Another edition. 2 vols. Fol. Coloniae et Lutetiae Parisiorum (Amsterdam), 1659. B.M.

Roma subterranea novissima tribus libris distincta ex absolutissimo opere Pauli Aringhi in hanc portatilem formam concinnata. Plates. 12mo. Arnheimæ, 1671. B.M.

German translation.—Abgebildetes unterirdisches Rom.....ins Hochteutsche übersetzt durch Chr. Baumann. 12mo. Arnheim, 1668. B.M.

**ARIOSTO (LODOVICO).**—Orlando Furioso. 4to. Vinegia (per Nicolo d'Aristotile di Ferrara detto Zoppino), 1530. B.M.

With small rude woodcuts, and portrait, rudely drawn, and almost unlike any other we know of Ariosto, on the title-page.

**ARIOSTO (L.).**—Orlando Furioso.....di nuovo ristampato, & historiato. Small 4to. Vinegia (per Nicolo d'Aristotile detto Zoppino), 1536. B.M.

The woodcuts are the same as in the foregoing edition; but there is a finer frontispiece, with an excellent portrait of the poet.

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The same cuts occur in various other editions, as the following:—

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8vo. Venetia, 1543.	B.M.
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8vo. Vinegia, 1549.	B.M.
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8vo. Vinegia, 1550.	B.M.
4to. Lione, 1556.	B.M.

**ARIOSTO (L.).**—Orlando Furioso.....tutto ricorretto, et di nuove figure adornato..... Woodcuts from the designs of Dosso Dossi, the Ferrarese painter. 4to. Venetia (appresso Vincenzo Valgrisi), 1556. B.M.

The same cuts are to be found in the following edition:—

4to. Venetia (appresso Vincenzo Valgrisi), 1558. B.M.

Also in other editions published either by Valgrisi, or 'gli Heredi di V. Valgrisi.'

**ARIOSTO (L.).**—Orlando Furioso, nuovamente adornato di figure di ramo da Girolamo Porro. 4to. Venetia, 1584. B.M.

**ARIOSTO (L.).**—Orlando Furioso. 4 vols. Portrait of A., after Titian, and 46 plates, engraved by F. Bartolozzi, Nicolas Delaunay, and others, from designs by Giovanni Battista Cipriani, Charles Eisen, Charles Nicolas Cochin the younger, Jean Michel Moreau the younger, Charles Monnet, and Jean-Baptiste Greuze. Royal 8vo. Birmingham (Baskerville), 1773. B.M.

Also, 4to. Birmingham, 1773. The same plates. B.M.

**ARIOSTO (L.).**—Orlando Furioso. 4 vols. Portrait of A., after Titian, and 92 plates. 4to. Parigi, 1795. B.M.

47 plates, including the portrait, are the same as in Baskerville's edition (with the exception of the plate, designed by Eisen, to Canto V., which has been replaced by a better one of Moreau the younger). The other plates are engraved by Nicolas Ponce, &c., mostly from designs by Ch. N. Cochin the younger.

**ARIOSTO (L.).**—L'Orlando Furioso di Messer L. A. Inventate, ed inciso all'acquaforte..... da B(artolomeo) Pinelli. 100 plates, and frontispiece. Fol. Roma, 1828(-29). B.M.

**ARIOSTO (L.).**—Orlando Furioso in English Heroical Verse, by (Sir) John Harrington. Fol. London, 1591. B.M.

The plates by Girolamo Porro are reproduced in this first English translation; and there is besides a frontispiece with the translator's portrait.

Other editions:—

Orlando Furioso.....now secondly imprinted. The same plates. Fol. London, 1607.

Orlando Furioso.....now thirdly revised and amended, with the addition of the Author's (i.e. Harrington's) Epigrams. Fol. London, 1634. B.M.

The same plates; the frontispiece, with Harrington's portrait, by another engraver.

**ARIOSTO (L.).**—Le divin Arioste, ou Roland le Furieux, traduit nouvellement en françois (in prose) par F(rançois) de Rosset. Frontispiece and plates, engraved by Leonhard Galter (Gaultier). 4to. Paris, 1615. B.M.

2nd edition. The same plates. 4to. Paris, 1625. B.M.

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 Extract from the "Correspondant."

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Most of the persons are from modern oriental history, particularly the Turkish. Boissard obtained the original in 1576 at Padua. There is an edition, Metz, 1584, with the plates in earlier stages.

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Also with a German text, same date. B.M.

**BOISSARD (J. J.).**—Emblematum liber, ipsa emblemata a Theod. de Bry sculpta. 51 plates, designed by Boissard. 4to. Francof. ad Moenum, 1593. T.C.D.

Earlier edition: Emblèmes latins de J. J. B. avec l'interprétation françoise de J. Pierre Joly Messin. With portrait, frontispiece, and 42 plates. Metis (Faber), 1588.

**BOISSARD (J. J.).**—Theatrum vitæ humanæ. With portrait and 60 plates by De Bry. 4to. Ff. a. M., 1596. T.C.D.

In German. 4to. Ff. a. M., 1597, and 1617.

The same plates in the edition: 4to. Ff. a. M., 1638.

**BOISSARD (J. J.).**—Icones virorum illustrium doctrina et eruditione præstantium ad vivum effictæ, cum eorum vitis descriptis a J. J. Boissardo: omnia recens in ses artificiose incisa et demum foras data per Thdr. de Bry. With plates. 4 vols. 4to. Ff. a. M., 1597-99. B.M.

The first edition, with the first impressions of the plates. Each part has 50 plates, except that part ii. has only 47. The text is only by Boissard in the 1st and 2nd parts; in the 3rd and 4th it is by Ad. Lonicer. In the 4th part is the likeness of Hadr. Junius twice over (pp. 274 and 318). In place of which second likeness that of Limburg is wanting.

2nd edition.—Bibliotheca seu thesaurus virtutis et gloriæ, &c. With plates. 4to. Pars I.-V. Ff. a. M., 1628-32.

Enlarged, with 39 plates and 19 biographies. Part I. 55 plates. Part II. 61 plates (here leaves 7 and 8 ought to be twice over, first with Lipsius's likeness, and on the reverse a biographical notice of him. The second time, with the recto vacant, and another notice on the reverse, "Tametsi de Justo Lipsio"). Part III. 50 plates. Part IV. 50 plates. Part V. 20 plates, no text.

3rd edition.—Icones et effigies virorum doctorum &c., antehac in 5 part. editæ. With 237 plates. 4to. Ff., 1645. Pars VI. Iconum. With 52 plates. 4to. Ff. a. M., 1645.

The biographies are omitted. The plates in parts i.-v. stand in a different order.

4th edition: Bibliotheca chalcographica, &c., in 5 partes distributa. With 235 plates. Ff. a. M., n.d. (1650).

Pars VI. 53 plates. n.d. (1650).

Pars VII. 50 plates. 4to. 1650.

Pars VIII. 50 plates. 4to. 1652.

Pars IX. 50 plates. 4to. 1654.

No text. Part VI. contains distiches not in former edition.

Parts I.-V. have 2 plates less.

5th edition.—Bibliotheca.....in 5 partibus. 235 plates. 4to. Heidelberg, 1669.

Pars VI. 53 plates. 4to. Heidelberg, n.d.

Pars VII. 50 plates. 4to. Ff. a. M., 1669.

Pars VIII. 50 plates. 4to. n.p.o.d.

Pars IX. 50 plates. 4to. n.p.o.d.

No text. Distiches wanting to Part VI., and list of names in Part IX.

**BOISSARD (J. J.).**—Romanæ Urbis Topographia et Antiquitates. 8 parts in 2 or 3 vols., with plates by De Bry. Fol. Frankfurt a. M., 1597-1602. T.C.D. and Cicogn (claimed as a perfect copy).  
 Part I. 8 prelim. pp., 163 pp., 1 map, 7 plates.

- Part II. 3 prelim., 18 pp., plates and text alternately. 38 plates.  
 Part III. 11 prelim., 42 pp., 108 plates. Index 11 pp.  
 Part IV. 9 prelim., pp. 16–52, and 96 plates.  
 Part V. 10 prelim., 130 plates.  
 Part VI. 2 prelim., 47 pp., 147 plates.  
 The same plates repeated in subsequent editions.
- BOISSARD (J. J.).**—*Onvphrii Panninii, Bartholomæi Marliani, Petri Victoris, Iani Iacobi Boissardi, Topographia Romæ.* Fol. Francof., 1627. B.M.
- BOISSARD (J. J.).**—II. *Pars Antiquitatum Romanarum.* Fol. Bas., 1628.
- BOISSARD (J. J.).**—III. *Pars Antiquitatum, seu Inscriptionum et Epitaphiorum quæ in saxi et marmoribus Romanis videntur cum suis signis et imaginibus exacta descriptio.* Fol. Francof., 1597.
- BOISSARD (J. J.).**—III. *Pars Antiquitatum Romanarum, siue II. Tomus Inscriptionum et Monumentorum quæ Romæ in saxi et marmoribus visuntur.* Fol. Francof., 1599.
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Other editions. — Rome, 1609-11. Florence, 1612-21. Lorraine again, 1622-27. Paris, 1629-30. Lorraine, 1631-35, the date of his death.

The entire collection is rarely found complete. Bibliographers give different accounts of Callot's works. The reader should consult:—

Meaume (Edouard), *Recherches sur la vie et les ouvrages de J. Callot; suite au Peintre-graveur*

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This work gives the latest and most systematic account of Callot's productions.

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There is a set of second proofs, with lettering in the margins. Paris, 1636.

**CALLOT (JACQUES).**—*Vita et Historia Beatæ Mariæ Virginis, Matris Dei*. 41 etchings. Fcap. 8vo. n.p.n.d. S.K.

The set has an edition of 14 plates, with title. 8vo. Paris, n.d.

**CALLOT (JACQUES).**—*Salvatoris, B. M. V. et Apostolorum Icones inventæ et sculptæ et ab Israele amico suo in lucem editæ tab. xv.* (16 with title). Paris, 1631. B.M.

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First impressions not numbered. Without the name of Israel. B.M.

**CALLOT (JACQUES).**—*Nouveau Testament*. 11 plates. Early impressions without explanations. 18mo. Paris, 1635.

**CALLOT (JACQUES).**—*La Petite Passion*. 12 plates. (First impression not numbered). 24mo. Paris, n.d.

**CALLOT (JACQUES).**—*La Grande Passion*. 4to. Nancy, 1625.

To this is sometimes added a Descent from the Cross, by C. François Silvestre (son of Israel).

**CALLOT (JACQUES).**—*Varie tam Passionis Christi, tam vitæ B. M. V. (icones)*. 21 plates. 32mo. n.p.n.d.

On title: "Cette suite est rare à trouver avec les ovales entiers."

**CALLOT (JACQUES).**—*Vie de l'Enfant Prodigue*. 11 plates, with title. First impressions without verses, or name of Israel. 12mo. Paris, 1636.

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Another edition, in 4 parts. 8vo. Amsterdam, 1716. B.M.

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- CAUSSADE (— DE).**—Notice sur les traces de l'occupation Romaine dans la Province d'Alger. (Avec une carte pour indiquer les routes, ruines, etc.) In the Mémoires of the "Société Archéologique de l'Orléannais," vol. i.

- CAUSSADE (— DE).**—*Monnaies Algériennes.* The same, vol. ii.
- CAUSSINO (NICOLAO).**—*Symbolica Aegyptiorum sapientia olim ab eo scripta, nunc post varias editiones denuo edita.* Parisiis, 1647. Cicogn.  
Contains the erudition of Horus Apollo, Clemens Alexandrinus, S. Epiphanius, and others, on hieroglyphics.  
Earlier edition. 4to. Paris, 1634. B.M.
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- CAUTY (W.).**—*Nature, Philosophy, and Art, in Friendship.* 8vo. London, 1772. B. Arch.
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- CAUVET (J.).**—*Les anciennes Écoles Italiennes, au Musée Campana ou Napoléon III.* From the "Mémoires de l'Académie des Sciences, Arts, et Belles-Lettres de Caen." 22 pp. 8vo. Caen, 1862.
- CAUVIN (THOMAS).**—*Géographie ancienne du Diocèse du Mans, suivie d'un essai sur les Monnaies du Maine.* 4to. Paris, Hucher, 1845.
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- CAUWER (M.).**—*Tableau de l'Église de St. Michel à Gand, "Le Christ rendant la vue aux Aveugles de Jéricho."* Plate. In the "Messager des Sciences et des Arts, Gand," vol. ii.
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French translation.—Relation historique de l'Éthiopie occidentale, contenant les royaumes de Congo, Angolle et Matamba, trad. de l'Ital. et augmentée de plusieurs relations avec des notes par J. Bt. Labat. 6 vols. With plates. 12mo. Paris, 1732.
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Earlier edition. 8vo. Paris, 1850.
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The Life of Cardinal Wolsey has been attributed, erroneously, to Sir William Cavendish, younger brother of George.

Another edition. 4to. London, 1852.

**CAVENDISH (GEORGE).** — The negotiations of T. Woolsey, the great Cardinall of England, containing his life and death, etc. 6 portraits. 4to. London, 1641. B.M.

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**CAVENDISH (WILLIAM, Duke of Newcastle).** — Méthode et invention nouvelle de dresser les chevaux, œuvre auquel on apprend à travailler les chevaux, etc. With 42 plates and frontispiece. Fol. Anvers, 1657. 1st edition (sometimes marked with a pen, 1768).

Another edition. Same plates. Large fol. London, 1737. B.M.

English translation. — A General System of Horsemanship in all its branches, containing a faithful translation of the work of Cavendish, Duke of Newcastle. 2 vols. Plates. Large fol. London, J. Brindley, 1743. (New title, London, Corbett, 1748.)

The first vol. contains the translation with the 43 original plates. The second vol. treats of the cure, anatomy, etc., of horses, with 8 and 12 plates; several printed in colours.

**CAVENDISH (WILLIAM, Duke of Newcastle).** — A new Method and extraordinary Invention to dress Horses. Fol. London, 1667.

A different work from the former.

French translation. — Méthode nouvelle et invention extraordinaire de dresser les chevaux, nouvellement traduit en français. Without plates. Fol. London, 1671. This translation has often been reprinted in Holland, in small 8vo. It is not correct. De Solleysel prepared a new edition with the author's approval. With plates. 4to. Paris, 1677.

French and German translation. — Nouvelle méthode ..... Traduction ..... avec des annotations ou supplément par De Solleysel, mise en allemand par J. Ph. F. Baron de Pernauer, etc. 82 plates. Fol. Nürnberg, 1700.

Plates after the Antwerp edition, but smaller.

**CAVENDISHE Family, The.** See COLLINS (Arthur), Historical Collections, etc. Fol. 1752.

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German translation. — Ueber die architektonische Einrichtung von Theatre-Gebäuden; praktische Erörterungen jeder Art über diesen Zweig der Baukunst. With 21 plates. 4to. Leipzig, 1849. S.K.

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**CAWSE (JOHN).** — The Art of painting portraits, landscapes, animals, draperies, satins, etc., in oil colours; practically explained by coloured palettes; with an appendix on cleaning and restoring ancient paintings on panel or canvas. Large 8vo. London, 1840. S.K.

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**CAXTON (WILLIAM).**—Remarks upon, and Analysis of "The Life and Typography of William Caxton," with extracts from various English and Continental reviews of the work. 8vo. London, 1864. S.K.**CAXTON (WILLIAM).**—Woodcut portrait of. See **DONI**, La Zucca del Doni. Venice, 1551. Page 57 of 2nd book.

For full information on the works printed by Caxton, the reader may refer to The "Life and Typography of William Caxton," by William Blades. 4to. 1861-63.

**CAYEUX**.—Catalogue des tableaux, bronzes, etc., de C., sculpteur. See **CATALOGUES**.**CAYLA (JEAN MAMERT).**—Histoire des Invalides.....Illustrée par E. Charpentier. 8vo. Paris (1852). B.M.

Without title-page. One of a series entitled "Publications illustrées."

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Vol. i. reprinted 1761.

Besides the title-plates, the first vol. has 107 plates, the second 126, the third 121, the fourth 125, the fifth 120, the sixth 130, and the seventh 97.

There is sometimes appended, Recueil d'Antiquités dans les Gaules, par Félix-F. de la Sauvagerie. 29 plates. 4to. Paris, 1770.

German translation.—Des Grafen von Caylus Sammlung von ägyptischen, etruskischen, griechischen und römischen Alterthümern. Aus dem Französischen übersetzt (by Georg Wolfgang Panzer). Vol. i. With copperplates. 4to. Nürnberg, 1766.

No more published.

**CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).**—Contes Orientaux, tirés des Manuscrits de la Bibliothèque du Roy de France. 2 vols. Plates. 12mo. La Haye, 1743. B.M.**CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).**—Numismata aurea Imperatorum Romanorum e cimelio Regis Christianissimi delineata et æri incisa. Portrait, title-page, and 68 plates, with 24 medals on each. Large 4to. n. p. n. d. Bodl.

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**CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).**—Lettre à M..... 31 mai 1750. 12mo. (1750.)  
On the statue of "Love" by Bouchardon.

**CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).**—Vie d'Edme Bouchardon, sculpteur du roi. 12mo. Paris, 1762.

**CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE) and MAJALUT.**—Mémoire sur la peinture à l'encaustique et sur la peinture à la cire, par le C. de Caylus et Majault. Plates. 8vo. Paris, 1755. S.K.  
Earlier publication. 8vo. Genève, 1755.

Count Caylus first read this treatise to the Académie des Inscriptions, showing a Minerva's head.

It was also published with frontispiece and 2 plates. 8vo. Genève, 1780.

**CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).**—Nouveaux Sujets de Peinture et de Sculpture. 8vo. Paris, 1755.

**CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).**—Éloge historique de M. le comte de Caylus, lu à la rentrée publique de l'Académie Royale des Inscriptions et Belles-Lettres, le 8 avril 1766, par M. le Beau. 4to. (Paris, 1766.)

**CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).**—Recueil de Testes de Caractère et de Charges. Dessinées par Leonard de Vinci Florentin et gravées par M. le C. de C. Text by P. J. Mariette. 64 plates. Large 4to. (Paris), 1767.

**CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).**—Des Grafen von Caylus Abhandlungen zur Geschichte und zur Kunst. Aus dem Französischen übersetzt von J. G. Meusel; nebst einer Vorrede von (Christian Adolf) Klotz. 2 vols. With copper-plates. 4to. Altenburg, 1768-69.

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Plates 1-56 were also published with anonymous letterpress, of which that to plates 26-50 is identical with this, and that to plates 1-25 is different. Plates 1-50 were also published under the title: "Altars, tabernacles, and sepulchral monuments.....Descriptions.....by Mrs. Bartlet." The title-pages are engraved.  
A copy of the preceding with the date altered to "fol. (Rome) 1856," contains a portrait and biography of Cav. Tosi and a general index of the plates dated 1800. B.M.
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- DALY (CÉSAR).**—Un puits de la Renaissance à Toulon. 8vo., n.p. n.d. B. Arch.
- DALY (CÉSAR).**—Ce que peut raconter une grille de fer, de l'influence des femmes sur l'architecture au xviii<sup>me</sup> siècle. 8vo. Paris, 1864. B. Arch.
- DALY (CÉSAR).**—Motifs historiques d'Architecture et de sculpture d'ornement pour la composition et la décoration extérieure des édifices publics et privés. Choix de fragments empruntés à des Monuments Français, du commencement de la Renaissance à la fin de Louis XVI., etc. With plates and woodcuts. Fol. Paris, 1864. In progress. S.K.
- DALY (CÉSAR).**—Adresse du Bureau de 1852, aux membres de la Société Centrale des Architectes. 4 pp. 8vo. Paris, n.d.
- DALY (CÉSAR).**—Du projet d'achèvement de la cathédrale de Cologne. 8vo. Paris, 1842. From the "Revue générale de l'Architecture et des Travaux publics."
- DALY (CÉSAR).**—Concours pour le grand prix d'architecture de 1842. 8vo. Paris, 1842. From the same, vol. xvii.
- DALY (CÉSAR).**—Mémoire sur les voutes en berceau portant sur une surcharge limité à un plan horizontal. 8vo. Paris, 1860. From the same, vol. xvii.
- DALYELL (Sir JOHN GRAHAM).**—A Tract chiefly relative to Monastic Antiquities; with some account of a recent search for the remains of the Scottish kings interred in the abbey of Dunfermline. 8vo. Edinburgh, 1809. B.M.
- DALYELL (Sir JOHN GRAHAM).**—Musical Memoirs of Scotland, with Historical Annotations and Notes, illustrative of the Manners and Customs of Scotland, &c. 45 plates. 4to. Edinburgh, 1849.
- DALZEL (ANDREW).**—Substance of Lectures on the Ancient Greeks, and on the revival of Greek Learning in Europe. 2 vols. 8vo. Edinburgh, 1821. S.K.
- DALZEL (ANDREW).**—Notes and Illustrations to J. B. Chevalier's description of the Plain of Troy. See CHEVALIER (J. B.).
- DALZIEL (THE BROTHERS).**—A Round of Days described in original poems by some of our most celebrated poets, and in pictures by eminent artists, engraved by the Brothers Dalziel. Small 4to. London, 1866. S.K.
- DALZIEL (THE BROTHERS).**—Illustrated works engraved by them. See—  
ÆSOP, Æsop's Fables.....Edited by E. Garrett. Sq. 18mo. 1867. S.K.
- ARABIAN NIGHTS ENTERTAINMENTS.** 2 vols. 4to. London, 1865. S.K.
- BUNYAN (John).**—The Pilgrim's Progress, &c. With 110 illustrations by J. D. Watson. Royal 8vo. 1861.  
The same, with engravings on wood, from designs by W. Harvey. 4to. n.d.
- CORNHILL GALLERY, THE.** 4to. 1864. S.K.
- DE FOE (Daniel).**—Robinson Crusoe.....Illustrated by J. D. Watson, etc. Crown 4to. 1864. S.K.
- DOYLE (R.).** Bird's Eye Views of Society. Ob. 4to. London, 1864. S.K.
- GOLDEN THOUGHTS FROM GOLDEN FOUNTAINS.** 4to. (1867.) S.K.
- GOLDSMITH (O.).** Illustrated Goldsmith. Royal 8vo. 1865. S.K.
- MILTON (J.).** Comus. 8vo. 1858. S.K.
- TAYLOR (T.).** Pictures of English Landscape. 4to. 1863. S.K.
- DAMAME-DÉMARTRAIT (M. F.).**—Collection complète des divers jardins et points de vues de maisons de plaisance Impériales de Russie et de celles des plus grands seigneurs de cet empire, dessinées d'après nature et gravées par D. D., &c. 36 plates, coloured. With dedication, title, and advertisement. Large fol. Paris, 1811.
- DAMAME - DÉMARTRAIT (M. F.).**—Paris et ses alentours, à plus de trente lieues à la ronde. Fol. Paris, 1818. Athen.  
Two numbers only, with five plates each, have appeared.
- DAMAME - DÉMARTRAIT (M. F.).**—Vues et Costumes du Royaume de Naples. 24 plates. Fol. Paris, 1818.
- DAMAME - DÉMARTRAIT (M. F.).**—Vues des principales Villes de Russie, costumes et usages des habitants de cet empire. Text and 8 plates. Fol. Paris, 1818.
- DAMAS-MARCHANT (NICOLAS, Baron).** Lettres.....sur la numismatique et l'histoire. Nouvelle édition augmentée de fragments inédits de l'auteur, et annotée par plusieurs numismates et archéologues. Plates. 8vo. Paris, 1850, etc. B.M.
- DAMASCUS.**—Damas et le Liban. Extrait du Journal d'un Voyage en Syrie au printemps de 1860. (By Louis Philip Albert, Count de Paris.) 8vo. Londres, 1861. B.M.
- DAMAY.**—Académie d'Amiens. Discours sur les beaux arts, prononcé par M. D., directeur dans la séance publique du 31 Août, 1845. 8vo. Amiens, 1847.
- DAMBOURNEY.**—Recueil de procédés et d'expériences sur les teintures solides que nos végétaux indigènes communiquent aux laines et aux lainages. Avec Supplément. 2 vols. (in 1). 4to. Paris, 1786-88.  
Another edition :—Avec le Supplément refondu. 8vo. Paris, an 11 (1794).

**DAMBREVILLE** — Abrégé de l'Histoire des Ordres de Chevalerie. 8vo. Paris, 1807.

Another impression, with 28 plates. 4to. Paris, 1807.

**DAMEMME (HENRI)**.—Essai pratique sur l'emploi ou la manière de travailler l'Acier. 8vo. Caen, 1835.

**DAMER (Hon. ANNE S.)**.—Bassi-relievi. See **BOYDELL (John and Josiah)**.—Shakespeare. 2 vols. Atlas fol. 1803-5.

**DAMER (Hon. MARY GEORGIANA EMMA DAWSON)**.—Diary of a tour in Greece, Turkey, Egypt, and the Holy Land. 2 vols. Plates. 12mo. London, 1841. B.M.

**DAMHOUDÈRE (JOSSE DE)**.—La pratique et enchiridion des causes criminelles, illustrées par plusieurs élégantes figures. 56 Woodcuts, showing methods of punishment, &c. 4to. Louvain, Estienne, Wauters, et Jehan Bastien, 1554 or 1555.

Another edition. 4to. Anvers, J. Bellere, 1564. B.M.

Earlier editions, by Bellere. With Latin text and 69 woodcuts. Praxis rerum Criminalium. 8vo. 1556.

Another edition. 4to. 1562.

With Flemish text. Practyke in criminele zaken, met schoone figueren. 4to. Rotterdam, 1650.

**DAMHOUDÈRE (JOSSE DE)**.—Praxis rerum civilium, cum notis Nic. Thuldeni. With woodcuts. 4to. Antverpiæ. 1617.

German text. Practica gerichtlicher Handlinegen, &c. 2 vols., with woodcuts. Fol. Francfurt, 1581.

Flemish text. Woodcuts. 4to. Gravenhagh, 1626.

**DAMHOUDÈRE (JOSSE DE)**.—Practyke van civile en criminele zaken nit het Latin door K. van Nispen. Woodcuts. 4to. Rotterdam, 1656.

German text. (Benther von Carlstatt.) Woodcuts. 4to. Francfurt, 1565.

Other editions:—With woodcuts. 4to. 1571. 4to. 1581.

4to. Rotterdam, 1669. And 3 parts in 1 vol. 4to. Rotterdam, 1660.

These woodcuts give much detail of costume, furniture, &c. of the end of the 16th century.

**DAMIANO**.—Questro libro e da impararea giocare a scacchi. Woodcuts. 4to. Impressum Rome per St. Guillereti & Herculem Nani, 1512.

In Spanish and Italian, without place or date. 8vo. Gothic letter, 64 leaves. And, without place or date. 8vo., in Roman characters, 62 leaves. Both with woodcuts and of the 16th century.

Reprinted. Woodcuts. Roma, Joanne Philippo de Nani. 8vo. 1518.

Other editions:—

16mo. Roma, per Ant. Bladi di Asula. 1524.

With woodcuts. 8vo. Venetiis, 1564.

8vo. Bologna, Gio. Rossi, 1606.

8vo. Venezia, Pietro Farri, 1618.

An edition, in Italian, with woodcuts, 16th century. Goth. letter, n.p. n.d.

French translation:—Le plaisant jeu des echecs renouvellé avec instruction pour facilement l'apprendre et le bien jouer, naguere traduit de l'Italien en Français par feu Claude Gruget, Parisien. 8vo. Paris, G. le Noir, 1560.

English translation:—The plesaunt and wittie playe of the Chestes, by Ralph Lever. 12mo. London, 1562.

Another edition. The plesaunt Cheasts renewed, with instructions, both to learn it easily, and to play it well. Lately translated out of Italian into French, and now set forth in Englishe by James Rowbotham. Goth. letter. 8vo. Printed at London by Rowlande Hall for I. R., &c. 1562.

Another edition. 8vo. London, Thomas Marshe, 1569.

A translation of Damiano and others. London, 1813. See **SARRATT (I. H.)**.

**DAMIER (PAUL ED.)**.—Wappenbuch sämtlicher zur Esthländischen Adelsmatrike gehörigen Familien. Plates. 4to. Reval, 1852.

**DAMKIER (JACOB RASMUS)**.—Et Par Ord om "Thorvaldsens Museum" et Sendebrev til Menigmand især i Tylland fra J. R. D. 26 pp. 8vo. Aalborg (1837). B.M.

**DAMM (C. T.)**.—Einleitung in die Götterlehre und Fabelgeschichte der alten griechischen und römischen Welt. 8vo. Berlin, 1786.

**DAMMAN (HADR. GAND)**.—Imperii ac Sacerdotii ornatus diversarum gentium peculiaris vestitus, excudebat Abr. Bruin. 24 plates of civil and 6 of religious costume. 4to. Coloniae, 1578.

**DAMPIER (WILLIAM)**.—New Voyage round the World. 3 vols., with plates. 8vo. London, 1697-1707.

Another edition, by W. Funell, with plates. 8vo. London, 1707.

Another edition. 4 vols., with plates. 8vo. London, 1729. B.M.

With French text, and plates:—

4to. Haag, 1698.

5 vols. 12mo. Amsterdam, 1711.

5 vols. 12mo. Rouen, 1715.

8vo. Frankfort, 1765.

**DAMPIER (Rev. W. J.)**.—Memoir of John Carter (a self-taught Artist). With plates. Post 8vo. London, 1850. B.M.

**DAN (PIERRE)**.—Le Tresor des Merveilles de la Maison Royale de Fontainebleau, etc. The engravings by A. Bosse, etc.) Fol. Paris, 1642. B.M.

**DANA (CHARLES ANDERSON)**.—The Black Aunt. Stories and Legends for children. With woodcuts after designs by Louis Richter. Translated from the German by C. A. D. 8vo. Leipzig, 1848. B.M.

**DANA (CHARLES ANDERSON).**—Nut-Cracker and Sugar-Dolly, and other stories and legends for children. Illustrated by Louis Richter. Translated from the German by C. A. D. 16mo. London, Leipzig (printed), 1849. B.M.

**DANAË AND PERSEUS.**—Ancient Frescoes of, at Pompeii. See GUIDONALDI (Domenico de').—Su tre Dipinti murali Pompeiani, etc. Imp. 8vo. 1861.

**DANBY (F.).**—See MARVY (Louis).—Sketches after English landscape painters. 4to. n.d.

**DANCE (FRANÇOIS).**—Nieuwe Festomenginventeert door F.D. Fol. Amsterdam, (1680?). B.M.

**DANCE (GEORGE).**—A Collection of Portraits sketched from the life...since the year 1793, by G. D., R.A., and engraved in imitation of the original drawings, by William Daniell, A.R.A. (with a biographical sketch of each person). 2 vols. Fol. London, 1809-14. S.K.

**DANCES OF DEATH.**—Sets of plates and books illustrating these compositions. Published in England, France, Germany, Holland, Italy, Switzerland. Arranged according to dates:—

**DANCE OF DEATH.**—La Danse Macabre. 11 leaves, Gothic letter. 17 woodcuts. Small fol. Paris. Guy Marchant, 28 Sept. 1485. The first known edition according to Ebhart. Bibliographical Dictionary. No. 5670.

**DANCE OF DEATH.**—Ce present liure est appelle miroer salulaire pour toutes gens et de toutes estatz...La danse Macabre nouvelle (historiée et augmentée de plusieurs nouveaux personnages et beaux dits, et les trois morts et trois vifs). Gothic letter, 16 leaves, with 23 woodcuts and the signatures *m* and *b*. Small fol. Paris. Guyot Marchant. 7 Juin 1486. With it, La danse macabre des femmes et le debat du corps et de lame. Small fol. Gothic letter, 16 leaves, with the signatures *c* and *d*. Paris, 7 Juli 1486.

**DANCE OF DEATH.**—See CHAMPOLLION-FIGLAC (Jean Joseph).—Notice d'une édition de la Danse Macabre, antérieure a celle de 1486, etc. 8vo. 1811.

**DANCE OF DEATH.**—Cy est la nouvelle danse macabre des hommes, dicte miroer salulaire de toutes gens, etc. Gothic letter. Woodcuts. Fol. Paris. Guyot Marchant, 1490.

**DANCE OF DEATH.**—Cy est la danse macabre des femmes, toute historiée et augmentée de nouveaulx personnaiges, etc. Fol. Paris, Guyot Marchant, 1491.—S'ensuivent les trois mors et les trois vifz, avec le debat du corps et de lame. Same p. and d. 2 pieces in 1 vol. with woodcuts, Gothic letter.

Fuller than the edition of 1486.

**DANCE OF DEATH.**—La grant danse macabre des homes et des fēmes. Avec les dis des trois mors et trois vifs, le debat du corps et de lame,

la complainte de lame dampnee, et lenseignement pour bien vivre et bien mourir. (Reprinted chiefly from the edition of 1486; edited by S.) Woodcuts. 8vo. Paris, 1858. B.M.

This is the 24th livraison of a series entitled:—  
"Collection de poésies, romans, chroniques, etc., publiée d'après d'anciens manuscrits et d'après des éditions des xv<sup>e</sup> et xvi<sup>e</sup> siècles."

**DANCE OF DEATH.**—La grant danse macabre des hommes et des femmes...Le debat du corps et de lame. La complainte de lame dampnee, &c. Goth. letter. Woodcuts. Fol. Lyon, 18 Febr. 1499.

**DANCE OF DEATH.**—La grant danse macabre des hommes et des femmes, etc. Gothic letter, with 65 woodcuts, 40 leaves in 2 columns, with the signatures *a-k*. Fol. Troyes. N. le Rouge (before 1500).

Described in DIBBIN (T. F.).—Bibliographical Decameron I. p. 88.

**DANCE OF DEATH.**—See EPHEMERIDES. Compost. I cy est le cōpost et kalendrier des bergeres, contenant plusieurs materes (including the dance macabre [or dance of Death] des femmes. Fol. 1499.

**DANCE OF DEATH.**—La danse macabre. End. (Fol., 27 verso.) Cy fine la dāce macabre avecqs les dictz des troys mortz et des troys vifz, etc. Woodcuts. 4to. Nicole de la barre. Paris, 1500. B.M.

**DANCE OF DEATH.**—La Danse Macabre.  
"Vivans qui voyez ceste dance,  
Se souvent la regardez,  
Vous scaires bien lagardez,  
Q' hōneur mōdain nest pas chesāce."

(Bibliographical analysis of La Danse Macabre preserved in the British Museum.) L.P. 4to. S. and R. Bentley, London (1820). Woodcuts. Privately printed. A reprint from l'aris, 1500.

B.M.

**DANCE OF DEATH.**—La grant danse macabre des hommes et des femmes, etc. Gothic letter, with woodcuts. 4to. Lyon, Nourry, 1501.

**DANCE OF DEATH.**—Todtentantz. Begin. Sig. Aii. Gott hat ers-chaffen menschlichs gochlecht zu erst inn unschuld, frumb und gerecht, etc. End. Sig. G. (vi.). Dann er fert inn derselben stund Ab inn die ewig pein (and at the foot of the page)...deus arbiter omnia insta). 42 woodcuts, coloured. Fol. (Jobst Denecker, Formschneyder, Augsburg, 1544). B.M.

**DANCE OF DEATH.**—La gran danse macabre des hōmes et des fēmes hystoriée et augmentée de beaulx dictz en Latin. Le debat du corps et de lame. La complaincte de lame damnee. Exhortation de bien vivre et bien mourir. La vie du mauvais Antechrist. Les quinze signes. Le iugement. Woodcuts. 4to. Lyon, 1555. B.M.

(Another edition.) La grande danse macabre des hommes et des femmes historiée et renouvelée de vieux Gaulois, en langage le plus poli de notre temps. Avec le débat du Corps et de l'Ame. La

Complainte de l'Ame damnée. L'exhortation de bien vivre et bien mourir. La Vie du mauvais Antechrist. Les quinze signes du Jugement. Woodcuts. 4to. (Troyes), 1728. S.K.

**DANCE OF DEATH.**—La grande Danse Macabre des hommes et des femmes précédée du dict des trois mors et des trois vifz, du débat du corps et de l'ame, et de la complainte de l'ame dampnée. 4to. Paris. n.d. S.K.

Modern edition with copies of the cuts in the Troyes edition of 1486.

**DANCE OF DEATH.**—Les simulachres et historiees faces de la mort, autant elegammēt pourtraictes que artificiellement imaginees. (The designs have been ascribed to Hans Holbein; the dedication and descriptive verses in French to J. de Vauzelles.) 4to. Lyon, 1538. B.M.

**DANCE OF DEATH.**—Imagines mortis. His accesserunt epigrammata e Gallico idiomate à G. Amylis in Latinum translata. Ad hæc medicina animæ.....Præcis consolandi ob morbi gravitatem periculose decumbentes, etc. (The designs have been ascribed to Hans Holbein.) Engravings 8vo. J. et F. Frellonii, Lugduni, 1545. B.M.

**DANCE OF DEATH.**—Simolachri, historie e figure de la morte, ove si contiene la medicina de l'anima.....et.....il modo, e la via di consolar gl'infermi; un sermone di S. Cipriano de la mortalità.....un Sermone di S. Giovan Chrisostomi, che ci essorta à pazienza, &c. (41 plates, some from drawings ascribed to Hans Holbein.) 8vo. V. Vaugris (Venice), 1545. B.M.

Another edition. Aiuntovi di nuovo molte figure mai piu stampate. Plates. 8vo. G. Frellone, Lyone, 1549. B.M.

**DANCE OF DEATH.**—Trionfo e Danza della Morte, o Danza Macabra a Clusone, dogma della Morte a Pisogne nell Provincia di Bergamo, con osservazione storiche ed artisteche du G. Valardi. Opera adorna di tavole illustrative. (One from A. Dürer.) Small fol. Milano, 1859. S.K.

**DANCE OF DEATH.**—Imagines Mortis. His accesserunt, epigrammata, à Gallico idiomate à G. Amylio in Latinum translata. Et Erasmi Roterod. liber De præparatione ad mortem..... (D. Cæcili Cypriani Episcopi Carthaginensis Sermo de immortalitate (mortalitate). Oratio ad Deum, apud ægrotū, dum invisitur, dicenda. Oratio ad Christum in graui morbo dicenda. D. Chrysostomi Patriarchæ.....de Patientia & consummatione hujus sæculi.....& Aliis.....Sermo. D. Eras. Roterodami in genere consolatoria Declamatio de Morte). (The designs ascribed to Hans Holbein.) 8vo. Coloniae, 1555. B.M.

Another edition. Imagines mortis, &c. (J. Theophilo interprete.) Woodcuts. 8vo. Coloniae, 1555. B.M.

**DANCE OF DEATH.**—Imagines Mortis : his accesserunt epigrammata e Gallico idiomate in Latinum translata. 53 plates, by Hans Holbein. 8vo. Coloniae, 1557. Cicogn.

(The marks I. L. C. T. and D. B. 1557 are on the 10th Commandment figured in the Chastity of Joseph.)

Other editions :—

8vo. Coloniae, 1555.

" " 1566.

" " 1567.

" " 1572.

" " 1573.

**DANCE OF DEATH.**—Der Todtendantz durch alle Stende unnd Geschlecht der Menschen, darinnen ihr herkömen und ende nichtigkeit und sterblichkeit als in ein Spiegel zu beschawen, fürgebildet, und mit schönen Figuren gezieret Mit Sampt der heylsamen Artzney der Selen (by U. Regius); Item zweyen schönen Sermonen, die erst S. Cypriani vom Sterbē, die ander S. Chrysostomi von der gedult; noch etliche schöne tröstung dero so kranck uñ in todts nöten ligen. (Translated and edited by C. Scheidt.) 8vo. (Cologne?), 1557. B.M.

**DANCE OF DEATH.**—Les images de la mort, auxquelles sont adjoustées dixsept figures. Davantage. La medicine de l'ame. La Consolation des Malades. Un sermon de mortalité, par Saint Cyprian. Un sermon de patience par Saint Jehan Chrysostome. 17 woodcuts, ascribed to H. Holbein. 8vo. J. Frellon, Lyon, 1562. B.M.

**DANCE OF DEATH.**—Todten Dantz durch alle Stünde und Geschlechter der Menschen etc. MS. notes and additions. (Engravings.) 4to. Franckfurt am Main, 1617. B.M.

**DANCE OF DEATH.**—Begin Mortalium nobilitas, etc. (a series of plates with illustrative texts from Scripture). 4to. (Amsterdam? 1620?). B.M.

**DANCE OF DEATH.**—'Todten-Tanz wie derselbe in der löblichen und weitberühmten Statt Basel.....zu sehen ist: mit beygefügtten auss Heiliger Schrift und denen alten Kirchenlehrern gezogenen, Erinnerungen vom Tod, Auferstehung .....und dem ewigen Leben. (Æ. Sylvii..... Missiv.....darinnen die Stadt Basel kürztzlich beschrieben: durch C. Wurstisen verdolmetscht. S. C. Cypriani Predigt Das ein Christ willig und gern leyden und sterben soll. J. Chrysostomi..... Sermon: von Geduld, und dem End dieser Welt.) Nach dem Original in Kupffer gebracht und herausgegeben durch M. Merian. Engravings. Sm. 4to. Franckfurt, 1621. S.K.

Other editions :—

Sm. 4to. Franckfurt, 1649. B.M.

Sm. 4to. Franckfurt, 1696. B.M.

**DANCE OF DEATH.**—Icones mortis sexaginta imaginibus, totidemque inscriptionibus insignitæ, versibus quoque Latinis et Germanicis illustratæ. Vorbildungen des Todtes, etc. Durch J. Vogel. (The Latin verses by G. Amilius; the German verses by G. P. H., i.e., Georg. Philipp Harsdoerffer.) Engravings. 8vo. Nürnberg (1647). B.M.

**DANCE OF DEATH.** — Sterbenspiegel, das ist: Sonnenklare Vorstellung menschlicher Nichtigkeit durch alle Stände und Geschlechter; vermittelt 60 deenstlicher Kupferblätter lehrreicher Ueberschriften, und beweglicher zu vier stimmen aussgesetzter Todtengesängen [by J. G. Müller] vor disem angefangen durch R. Meyern .....Jetztaber.....zu end gebracht, und verlegt durch C. Mayern. (There is also an engraved title page which reads Rudolf Meyer's Todten-dantz, etc.) (60 engravings.) 4to. Zurich, 1650. B.M.  
Some of these plates re-appear in an edition, Hamburg, 1759.

**DANCE OF DEATH.** — Mortalium nobilitas. (Thirty engravings from Holbein's Dance of Death, with borders designed by A. van Diepenbeek; and a scriptural text to each: the whole engraved by W. Hollar.) 8vo. Paris, 1651. B.M.

**DANCE OF DEATH.** — Varii e veri ritralti della morte, &c. da G. B. Manni. 8vo. Venezia, 1669. B.M.

**DANCE OF DEATH.** — Theatrum mortis humane tripartitum: 1 Pars, Saltum mortis; 2 Pars, Varia genera mortis; 3 Pars, Pœnas damnatorum, continens Figuris ænis illustratum das ist: Schau-Bühne dess menschlichen Todts.....an Tag gegeben durch J. W. Valvasor. (Engravings.) 4to. Laybach, 1682. B.M.

**DANCE OF DEATH.** — Imagines Mortis, or the Dead Dance of H. Holbeyn, etc. (Etched by T. Nieuhoff Piccard.) (19 engravings.) 8vo. [London? 1698.] B.M.

**DANCE OF DEATH.** — Beschreibung des so genannten Todten-Tantztes, wie selbiger an unterschiedlichen Orten, Sonderlich an Hertzog Georgen's Schlosse in Dressden als ein curioses Denckmahl Menschlicher Sterblichkeit zu finden. (By P. C. Hilschen.) Folding plate. 8vo. Dresden und Leipzig, 1705. B.M.

**DANCE OF DEATH.** — Schau-platz des Todes, oder Todten-Tanz on Kupffern und Versen vorgestellt: Ehemahls von Sal. van Rusting, M.D., in Nieder-Teutscher Sprache, nun aber in Hoch-Teutscher, mit nöthigen Anmerkungen herausgegeben von J. G. Meintel. (Engravings in text.) 8vo. Nürnberg, 1736. S.K.

**DANCE OF DEATH.** — Todten-Tanz, wie derselbe in.....Basel als ein Spiegel menschlicher Beschaffenheit künstlich gemachlet und zu sehen ist. Nach dem original in Kupfer gebracht nebst einer Beschreibung von der Stadt Basel [by Pope Pius II.] La Danse des Morts.....dessinée et gravée sur l'original de feu Mr. M. Merian. [The French translation by P. Viene.] Erinnerung von der menschlichen sterblichkeit, etc. (Engravings.) 4to. Basel, 1744. The French title bears date 1756. S.K.

Another edition, French and German, with same plates. 4to. Basel, 1789. S.K.

In German only, with same plates. 4to. Frankfurt am Mayn, 1725. S.K.

**DANCE OF DEATH.** — Geistliche Todt-Gedanken bey allerhand Gemälden und Schildereyen, in Vorbildung unterschiedlichen Geschlects, Alters, Standes, und Würdens-Persohnen sich des Todes zu erinnern. (A Dance of Death designed and engraved by M. Rantz, with letterpress.) 52 engravings. Fol. Passau, 1753. B.M.

**DANCE OF DEATH.** — Die menschliche Sterblichkeit, unter dem Titel Todten-Tanz in 61 original Kupfern, von R. und C. Meyern.....abermal herausgegeben; nebst neuen, dazu dienenden, moralischen. Versen und Ueberschriften. Together with those of J. G. Müller, printed in the preceding edition. Engravings; some the same as Zurich, 1650. 4to. Hamburg und Leipzig, 1759. B.M.

**DANCE OF DEATH.** — Der sogenannte .....durch.....M. Rantz gestochene.....Todentanz, etc., von P. Wasserburger. Fol. Wien, 1767. B.M.

**DANCE OF DEATH.** — Der Todtentanz nach einem.....Gemählde in der St. Marienkirche zu Lübeck, etc., von N. Schlott. (2 large folding plates.) 4to. Lübeck, 1788. B.M.

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Bodl.

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On the recto are the 49 woodcuts, with explanations on the reverse.

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B.M.

Called "the Great Passion." On the recto the woodcuts, with explanations on the reverse. The early copies have no text.

**DUERER (ALBRECHT).**—*Figuræ Passionis Domini nostri Jesu Christi.* Small 4to. n.p. n.d.

S.K.

**DUERER (ALBRECHT).**—"The Small Passion." *La Passione di N. S. Giesu Christo, d' Alberto Durero di Norimberga. Sposta in ottava rima dal R. P. D. Maurizio Moro.* 37 plates. Small 4to. Venetia, 1612.

S.K.

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S.K.

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Bodl.

English edition:—*Prayer-book of Albert Dürer, consisting of forty-five designs, and a portrait of that*

artist, copied on stone. Fol. London (Ackermann), 1817.

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Part I. contains: 1. Portrait of the Emperor Maximilian I., from an original woodcut not mentioned hitherto by any Art historian; 2. Triumphant Car of the Emperor Maximilian. 8 plates, copied from the first edition, of 1522. 3. St. Christopher of 1525.

Part II. 4. Portrait of Ulric Varnbüler, of 1522; 5. The Holy Trinity, of 1511; 6. The large Pillar with the Satyr, of 1517. 4 plates. The original woodcuts are in the Royal Print Collection at Berlin.

**DUERER (ALBRECHT).** — *Die Bekehrung des Paulus, ein dem Albrecht Dürer zuzueignendes, bis jetzt unbekanntes Kupferblatt aus des Meisters frühester Periode in lithographirtem Facsimile, mit Erläuterungen von J. G. A. Frenzel.* 1 plate, and 4 pp. 4to. Leipzig, 1854.

S.K.

**DUERER (ALBRECHT).** — *Dürer-Album.* Herausgegeben von W. von Kaulbach und A. Kreling. 42 woodcuts. Large 4to. Nürnberg, 1861.

S.K.

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B.M.

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**DUERER (ALBRECHT).**—*Vnderweysung der messung, mit dem zirckel vñ richtscheyt, in Linien*

- ebnen vnd gantzen corporen. Fol. (Without the printer's name.) Nürnberg, 1525. S.K.  
Other editions with woodcuts:—  
Fol. Nürnberg, Formschneyder, 1538. S.K.  
Fol. Arnheim, Tanssen, 1603.
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Other editions:—Fol. Parisiis, 1535. B.M.  
Alberti Dureri, Institutionum Geometricarum, Libri quatuor. Small fol. Arnheimiae, 1605. S.K.  
To this should be added:—Eyn schön nützlich buchtens der Kunst des Messens (Perspectiva zu latin genant), by Jérôme Rodler. A work specially intended to illustrate Albert Dürer. Plates (Nürnberg ?) 1531.
- DUERER (ALBRECHT).**—Etliche unterricht zu befestigung der Stett Schloss und flecken. Woodcuts. Fol. Nürnberg, 1527. B.M.  
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- DUERER (ALBRECHT).**—De urbibus, arcibus castellisq; condendis ac muniendis rationes aliquot, e lingua germ. in lat. traductae. Fol. Parisiis, Ch. Wechel, 1535. With woodcuts. B.M.
- DUERER (ALBRECHT).**—Hierin sind begriffen vier Bücher von menschlicher Proportion, durch Albrechten Dürer von Nürenberg erfunden und beschriben, zu nuts allen denen, so zu diser Künst lieb tragen. Woodcuts. 1st edition. Small fol. (Nürnberg), 1528. S.K.  
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French translations:—  
Les quatre livres, &c. Same plates. Fol. Paris, 1557. B.M.  
Another edition. Fol. Arnheim, Janssen, 1613.  
Italian translation:—Della simmetria de i corpi humani.....libri quattro tradotti da Gi. P. Gallucci,
- ed accresciuti del quinto libro. With woodcuts. Fol. Venezia, Nicolini, 1591. B.M.  
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Dutch translation. Fol. Arnheim, 1622. B.M.
- DUERER (ALBRECHT).**—Opera Alb. Dureri das ist alle Bücher Albr. Dürers. Fol. Arnhem, Janssen, 1604.  
Comprehending his treatises on measures, on proportion, and on fortification.
- DUERER (ALBRECHT).**—Die Proportionslehre Dürer's nach ihren wesentlichen Bestimmungen in übersichtlicher Darstellung, von J. J. Trost. 19 pp., with 2 tables and 2 plates. 4to. Wien, 1859. S.K.
- DUERER (ALBRECHT).** — Albert Durer revived; or, a book of drawing, limning, washing or colouring of maps and prints, and the art of painting, with the names and mixtures of colours used by the picture-drawers; with directions how to lay and paint pictures upon glass. Small fol. London, c. 1680. S.K.  
Earlier editions:—  
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Fol. London, 1666. B.M.
- DUERER (ALBRECHT).** — Epicedion in funere A. Dureri. A Eoban Hesse. 8vo. (Nürnberg, 1528.)
- DUERER (ALBRECHT).**—Das Gedächtniss der Ehren eines derer vollkommensten Künstler seiner und aller nachfolgenden Zeiten, Albrecht Dürer's.....von Heinrich Conrad Arend. With Dürer's portrait. 8vo. Gosslar, 1728.
- DUERER (ALBRECHT).**—Historische Künstler-Belastigung, oder Gespräche in dem Reih derer Todten zurschen den beiden Weltbekannten Künstlern, Albrecht Dürer und Raphael de Urbino .....Nebst ihren wahren und eigentlichen. Portraits, etc. (By G. W. Knorr.) Stück 1. 4to. Nürnberg, 1735. B.M.
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**DUERER (ALBRECHT).**—Ehrendächtniss Albrecht Dürer's, von einem kunstliebenden Klosterbruder. Herausgegeben von H\*\*\*d (Held). 8vo. Nürnberg, 1797.

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Another edition. 8vo. Chemnitz, 1823.

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According to Weigel by Menge.

**DUERER (ALBRECHT).** — Albrecht Dürer und sein Zeitalter, ein Versuch von Dr. Adam Weise. Portrait. Post 4to. Leipzig, 1819. S.K.

**DUERER (ALBRECHT).** — Albrecht Dürer, dramatische Skizze von A. W. Griesel. Portrait. 8vo. Prague, 1820.

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Supplement to 2nd vol. Bamberg, 1831.

The first vol. was never published.

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Containing Dürer's diary of his journey in the Netherlands, in 1520 and 1521, confidential letters to Willibald Pirckheimer, etc.

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**DUERER (ALBRECHT).** — Zu Dürer's Ehre. Am 7 April 1828, Sæcular-Feier. 4to. Nürnberg, 1828.

**DUERER (ALBRECHT).**—Lieder und Bilder aus Albrecht Dürer's Leben, von G. C. J. Wilder. Plates. 4to. Nürnberg, 1828.

**DUERER (ALBRECHT).**—Albrecht Dürer, lyrische Dichtung zur Gedächtniss-Fier des Künstlers in Berlin, den 18 April 1828, von Konrad Levezow. 8vo. Berlin.

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**DUERER (ALBRECHT).** — Albrecht Dürer und seine Kunst; bearbeitet von G. C. Nagler. Lithogr. portrait of Dürer from the original picture in the Pinacothet, Munich. 8vo. München, 1837. S.K.

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From the "Gazette des Beaux-Arts."

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This calendar has been frequently reprinted at Lyons and Troyes.

English translation :—The Kalendar of Shyp-pars translatyt of franch in englysh. Gothic letter and woodcuts. Fol. Paris, 1503.

There are several interesting editions of this translation printed in England.

**EPHEMERIDES, Compost.** — The Shepheards Kalender. Here beginneth the Kalender of Shepheards (drawne out of French into English. By R. Copland). Newly augmented and corrected. Fol. G. Elde, London, 1604. B.M.

**EPHEMERIDES.** — Le grand Guidon, et Trésor Journalier des Astres, pour le cours des temps et diverses saisons de l'année ; contenant l'usage avec les tables pour sçavoir trouver.....les festes mobiles.....aussi les tables d'Horlogéographie, par J. Oursel. Curious woodcuts. 4to. Rouen, 1680. B.M.

**EPHEMERIDES.** — Almanach des Gourmands.....Première année.....Quatrième édition...augmentée. 12mo. Paris, 1810. B.M.

**EPHEMERIDES.** — Le Bon Jardinier. Traité de la composition et de l'ornement des jardins. Ouvrage faisant suite à l'Almanach du Bon Jardinier. Troisième édition entièrement refondue, par M. Boitard. Plates. Oblong 4to. Paris, 1825. B.M.

**EPHEMERIDES.** — (A German Almanack.) End. Also ist begriffen Künztlich dis Kalenders nütz und tuglichait nach meinem schlechte tewtsche und chlainem vermugen. Magister Johann von Kunsperck (i.e. J. Müller, Regiomontanus). 4to. (Jo. Müller, Regiomontanus Nuremberg, 1474 ?). B.M.

A block-book, 28 leaves, without title-page or pagination, followed by two leaves containing plates of mathematical instruments, etc. ; also a plate, illustrating the supposed influence of the zodiacal signs on the human body.

**EPHEMERIDES.** — Kalendaris teütsch Maister Joannis Künspersgers (for the year 1513). Illuminated cuts of the Zodiac and Constellations. 4to. J. Syttich, Augspurg, 1512. B.M.

**EPHEMERIDES.** — Almanach auff das M.D.xxxviii. Jahr durch Johan Dryander genand. Eichman.....beschrebē, etc. In two sheets. Wood-

cuts. Fol. Gedrückt durch Hans Faust. (Marsburg? 1538.) B.M.

**EPHEMERIDES.**—*Practica Teutsch, auff das Tausent fünff hundert un ein und fünffzig (zwey und Funffzig) Jar.....* Durch D. Sibenbürger.....gepracticiert. 2 parts. Woodcuts. 4to. Nürnberg (1550-51?). B.M.

**EPHEMERIDES.**—*Calendarium naturale magicum, perpetuum profundissimam rerum secretissimarum contemplationem totiusque philosophiae cognitionem complectens.* (By T. Brake.) Reprinted, with additional matter by J. B. Grosschedel von Aicha. Woodcuts. Fol. (Frankfort-on-the-Main, 1620?). B.M.

**EPHEMERIDES.** — *Calendarium inclyti Ordinis Equestris D. Huberto sacri.* (Ephemerides ad annum.....1775, etc.) Woodcuts of Knights and heraldry. 12mo. (Heidelberg? 1774?) B.M.

**EPHEMERIDES.**—*Almanac généalogique pour l'année 1779.* 2 parts. Portraits of reigning princes. 16mo. Lauenbourg (1778). B.M.

**EPHEMERIDES.** — *Goettinger Taschen Calender vom Jahr 1780.* 2 parts. 2 plates of head-dresses. 16mo. (Göttingen, 1779.) B.M.

**EPIHEMERIDES.**—*Almanac de Gotha.... pour.....1788 (-1850, etc.)* 16mo. Gotha (1787-1849, etc.). B.M.  
Plates (head-dresses). In progress.

**EPHEMERIDES.**—*Calendarium anni millesimi quadringentesimi undecimi ex laminis ligneis perantiquis.....arte Lithographiae.....descriptam;* edidit C. Erenbert L. B. de Moll. 4to. Monachii, 1814. B.M.

**EPHEMERIDES.**—*Deutscher Regenten-Almanach auf das Jahr 1825-(29).* Historisch biographische Gallerie der jetzt regierenden hohen Häupter (Erster Jahrgang) herausgegeben von H. F. Rumpf (2-4 Jahrgänge herausgegeben von B. F. Voigt). 4 vols. 8vo. Ilmenau (1824-28). B.M.

**EPHEMERIDES.** — *Deutscher Volks-Kalender.....* herausgegeben von F. W. Gabitz. (Jahrbuch des Nützlichen und Unterhaltenden, etc.) Woodcuts. 8vo. Berlin und Königsberg in der Neumark, 1835, etc. B.M.

**EPHEMERIDES.**—*Kalender auf das Jahr 1842(-44).* Herausgegeben von F. B. W. Hermann. Plates of Seasons. 4to. München, 1841-43. B.M.

**EPIHEMERIDES.**—*Nederlandsche Muzen Almanak (Algemeene Inhoud.....van 1819 tot en met 1833).* 30 vols. Plates. 16mo. and 8vo. Rotterdam, Amsterdam, 1819-47.

Continued under the title of *Vergeet mij niet, Muzen Almanak* 1848, etc. 8vo. Amsterdam, 1848, etc. B.M.

**EPHEMERIDES.**—*Holland. Almanak...* Uitgegeven door Mr. J. van Lennep. Plates. 8vo. Amsterdam, 1849, etc. In progress. B.M.

**EPHEMERIDES.**—*Aureus hic liber est:*

*non est preciosior ulla Gēma kalendario: quod docet istud opus. Aureus hic numerus: lune: solisqz labores Monstrantur facile: cunctaqz signa poli: Quotqz sub hoc libro terre per longa regantur Tempora: quisqz dies: mensis: et annus erit. Scitur in instanti quecumqz sit hora diei. Hunc emat astrologus qui velit esse cito. Hoc Joannes opus regio de monte probatum Composuit, etc.* (With woodcuts.) 4to. B. pictor..., P. loslein..., E. ratdolt (Venice), 1476. B.M.

**EPHEMERIDES.**—*Begin. L' allegro Trionfo della Prima Vera.* (Almanack from 1550 to 1560.) Ital. & Lat. Fol. Apud Jo. Osthaus (Venice), 1550. B.M.

In four sheets, each headed by a symbolical engraving. Printed in three columns, with engraved borders and stanzas in ottava rima, descriptive of the twelve months.

**EPHEMERIDES.** — *Encyclopædical and economical Calendar and a complete Christian Almanac, collected and edited by A. K.* (In Russian.) 8vo. Kharkov, 1821.

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**EPHEMERIDES.**—*Guia de Forasteros en Madrid, para el año de 1844, (45, 1855-57, 60, etc.).* 16mo. and 8vo. Madrid (1844, etc.) In progress. B.M.

**EPHEMERIDES.**—For other examples of early calendars, etc. having plates of the seasons, zodiacs, contemporaneous historical events, or portraits, on single sheets, the reader should consult the Catalogues of the British Museum Library.

**EPIGRAMMATA antiquæ urbis (collegit Jac. Mazochius). Woodcuts. Fol. Romæ, Jac. Mazochius, 1521.**

**EPIMETHEUS** (FRANCISCUS) pseud. — *Pandora; das ist, die edelste Gab Gottes, oder der werde und heilsame Stein der Weysen, mit welchem die alten Philosophie, auch Theophrastus Paracelsus, die unvollkommene Metallen durch gewalt des Fewrs verbessert, etc.* (Edited by H. Reusner.) Woodcuts. 8vo. Basel, 1588. B.M.

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**EPIPHANIUS, SAINT.** Bishop of Constantia (or Salamis), in Cyprus.—*Του ἁγίου Πατρος, κ.τ.λ. Sancti Patris nostri Epiphaniū, Episcopi Con-*

stantiæ Cypri, ad Physiologum. Eiusdem in die festo Palmarum sermo. D. Consali Ponce de Leon Hispalensis, S. D. N. Sixti V. Cubicularii secreti, interpretis & scholiastæ bimestre otium. Portrait and 25 copper-plates. 12mo. Antverpiæ, ex Officina Christophori Plantini, Architypographi Regii. 1588. S.K.

**EPISCOPIUS, (J.).**—*Paradigmata graphices variorum artificum ex formis N. Visscher.* Fol. Hagæ Com., 1671.

1 title-plate, 3 printed letters, and 57 leaves of plates.

**EPITHALAMIA,** *exoticis linguis reddita.* (on 2nd p.) In nuptiis.....Car. Emman. Ferdinandi, Subalpinæ Galliæ principis, et Mariæ Adalaidis Clotildis.....*epithalamia.* Vignettes engraved at the head of each page. Fol. Parma, 1775.

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2nd edition. 4to. Venezia, 1555.

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French translations:—*L'éloge de la folie, composé en forme de declamation par E.....Avec quelques notes de Listrius, et les belles figures de Holbenius.....Pièce, .....traduite nouvellement en François par M. Gueudeville.* 12mo. Leide, 1713. B.M.

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German translation:—*Des Fürtrefflichen und Hochberühmten.....Desiderius Erasmus Lob der Narrheit.....Anjetzo aufs neue aus dem Lateinischen ins Teutsche übersetzt, mit nöthigen Anmerkungen erläutert, und mit J. Holbeins. Kupfern gezieret, etc.* Copperplates. 8vo. Franckfurth und-Leipzig, 1735. B.M.

Another edition. *Das Lob der Narrheit.....Mit Kupfern von Chodowiecky.* Copper-plates. 8vo. Berlin und Leipzig (1780?). B.M.

Dutch translations:—12mo. Amsterdam, 1597.

By J. Westerbaan. 8vo. Haag, 1659.

8vo. Amsterdam, 1710.

Swedish translation, by S. Landberg. 8vo. Stockholm, 1728.

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Of this Calendar, beginning with 751 of the Christian era, and ending with the 15th of October 1582, the author struck off one single copy with a private press, assisted only by his daughter, which copy is preserved in the archives at Dillenburg, and is described in the Allg. literar. Anzeiger, 1799, p. 132.

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Other editions:—

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- GESSNER (CONRAD).** — *Nomenclator* aquatiliū animalium. *Icones animalium* aquatiliū in mari et dulcibus aquis degentium, plus quam 700 cum nomenclaturis singulorum, etc. Fol. Tiguri, 1560.
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Vol. i. has 21 plates and 22 woodcuts. Vol. ii. has 31 coloured plates. The 2nd vol. has also the separate title, *Historiæ Plantarum fasciculi duo*.

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Ia. Antiquar. [virgo

Arx erat hic quondam domus est ubi & hospita  
Qua : data pauperibus munera cuncta vides.

Terrena exurgunt coelestibus insita causis :  
Regina cadunt celeri luxuriante die.

End. Fundationis hospitalis magni Mediolani itē reformationis morem aliorum xenodochiorū ei annexorum ; aliorum quoque coelestis misericordiæ ad Mediolanensis inspiæ atque ægritudinū sublevationem opus, etc. (Edited by A. Gilinus.) 4to. Jacobus Ferrarius, Mediolani, 1508. B.M.

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**HUMBOLDT (FRIEDRICH HEINRICH ALEXANDER VON, Baron) and BONPLAND (Aimé).**—Voyage aux Régions Equinoxiales du Nouveau Continent, fait dans les années 1799 à 1804. 6 parts. 4to. and fol. Paris, 1814-33.

The arrangement of this work is as follows:—

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Part 5. Essai sur la Géographie des Plantes, accompagné d'un Tableau physique des Régions Equinoxiales.....Rédigé par A. de H. 4to. 1807.

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Monographie des Mélastomacées mise en ordre par A. B. Mélastomes (described by A. B. and L. C. M. Richard). Rhescies (edited by H., described by A. B., C. S. Kunth, and A. F. C. Pronrensac de Saint-Hilaire). 2 vols. Fr. and Lat. Fol. 1816-23.

Nova genera et species plantarum quas ex schedis autographis A. Bonplandi in ordinem digessit C. S. Kunth. Accedunt A. de H. Notationes ad geographiam plantarum spectantes. 7 vols. Fol. 1815-25.

Mimoses et autres plantes légumineuses du Nouveau Continent, décrites et publiées par C. S. Kunth. Fol. 1819.

Part 5 was originally intended to serve as an introduction to the whole work, and the title-page bears, "Physique Générale et Relation Historique du Voyage. Premier volume." All the works in Part 6 are on large paper, folio, with plates.

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